

THE

CONNOISSEUR

A MAGAZINE FOR COLLECTORS
ILLUSTRATED



CONTENTS

ARTICLES ON: MR. PIER-
PONT MORGAN'S MINIA-
TURES: THE HENDRE: GOLD &
SILVER PLATE AT THE PITTI
PALACE: SOME OLD MING POR-
CELAINS: THE JOHN SAMUEL
BEQUEST: BLACK JACKS & LEA-
THER BOTTLES: THE CATTANEO
VAN DYCKS: ETC. ~ ~ ~ ~

BY DR. G.C. WILLIAMSON: LEONARD
WILLOUGHBY: E.A. JONES: MRS.
WILLOUGHBY HODGSON: M.H.
SPIELMANN, F.S.A: P. MILLER
W. ROBERTS: ETC. ETC. ~

PLATES: A PORTRAIT BY
BOTTICELLI: PRINCESS ROY-
AL, DAUGHTER OF GEORGE
III. BY DOWNMAN: FIVE
EXAMPLES OF OLD MING
PORCELAIN: LADY COCK-
BURN & CHILDREN BY
REYNOLDS: PORTRAIT
OF A LADY AND @
THREE CHILDREN BY
SEBASTIAN BOURDON

MONTHLY

One Shilling
Nett
**The Subscription
to The Connoisseur
is 12^s per Annum**

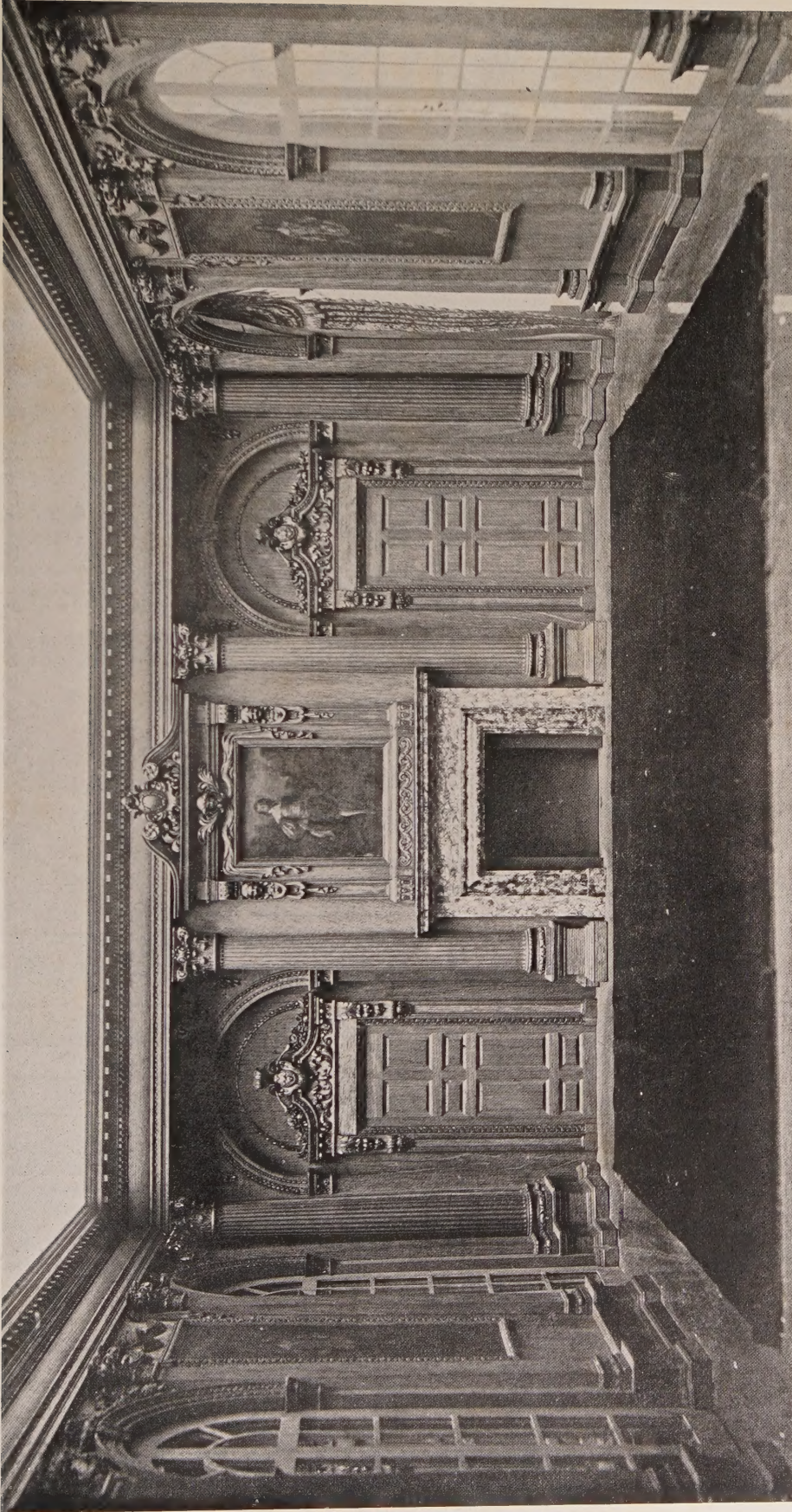
Subscription post free 16s.

Mr. H. Oatway

4, Old Burlington Street, W.

18th Century

English Furniture.



MODEL OF LATE SEVENTEENTH CENTURY DINING ROOM

BY WHITE ALLOM

15, GEORGE STREET, HANOVER SQUARE, LONDON, W.

THE CONNOISSEUR REGISTER

of Works of Art and Curios of every kind, now for sale or wanted

JAS. ALLAN DUNCAN

THIS LIST is compiled for the purpose of bringing readers of "THE CONNOISSEUR" into direct communication with private individuals who wish to buy or sell works of Art and Curios. **The charge is 2d. for each word, which must be prepaid and sent in by the 10th of every month.** Special terms quoted for illustrated announcements. All letters to be addressed: "THE CONNOISSEUR" REGISTER, No. —, 95, Temple Chambers, Temple Avenue, E.C.; and replies (with a loose unused stamp for each answer), sent in a blank envelope, with the number at the top right-hand corner. If a stamp is not sent with each reply, the Proprietors cannot be responsible for the forwarding of same to the advertiser. **No responsibility is taken by us with regard to any sales effected.** All advertisements to be sent to the Advertisement Manager, "THE CONNOISSEUR," 95, Temple Chambers, Temple Avenue, E.C.

SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

Baxter Prints Wanted.—Send particulars to [No. R2,563]
Wanted.—Fine old Keys with wrought bows. [No. R2,564]
Costume.—A collection of very fine Shoes, Caps, etc., of the 16th century, about 150 specimens. Price 25 guineas. [No. R2,565]

Wanted by Collector.—Old English Silver Toys, Toy Tankards, Porrings, Tasters, etc.; also old silver Caddy Spoons, good quality and rare shapes. [No. R2,566]

Wanted, Baxter Prints.—Send particulars and price. [No. R2,567]

For Sale.—Handsome unique Cabinet, English marqueterie, selected woods; contains escritoire and drawers; about 200 years old. Price £100. On view, Leamington. [No. R2,568]

Old Sheffield.—Hot-water oval Joint or Game Dish, splendid condition; silver handles, rim and feet. Photo. can be sent. Offers. [No. R2,569]

Illuminated Manuscript.—Fifteenth century, on vellum, twenty miniatures, beautifully bound, slip case. £100. [No. R2,570]

Siegburgh Ware.—Small jug, with medallions and date 1579. [No. R2,571]

Worcester Porcelain Bowl.—Eighteenth century, fluted Japanese decorations, excellent preservation. What offers? [No. R2,572]

For Sale.—Portrait of Gentleman, by the celebrated American portrait painter, Jarvis, nephew of Rev. John Wesley. Fine work, in good state, equal to Raeburn. Offers and full particulars on application. [No. R2,573]

Chippendale Bureau Bookcase.—Untouched brasswork, nearly perfect. £60. Photographs. [No. R2,574]

"Connoisseur."—Unbound, every number from beginning to present date, never used. What offers? [No. R2,575]

"Connoisseur."—Nos. 1 to 63, perfect. What offers? [No. R2,576]

Old Masters.—Small private collection, for disposal. [No. R2,577]

Wanted.—Old Oak Door, suitable for front door, 8 ft. 1 in. high, 3 ft. 1 in. broad, studded or clumped iron. [No. R2,578]

For Sale.—Line Engraving, by Sir Robert Strange, *Charles I., Charger and two Attendants in Kew Forest*. Figure, 15 in.; plate, 22 in. by 17 in. In family 70 years. Apply to [No. R2,579]

Chippendale Four-post Bedstead.—Damask Draperies, £12. Chippendale Dressing Table, £4 12s. 6d. Rare Old Sheraton Washstand, £6 10s. [No. R2,580]

Old Worcester Dinner Service.—For sale. £32. [No. R2,581]

Old Jacobean Oak Dresser, £12. Fine old Chippendale Mahogany Dining-Table, £6 15s. [No. R2,582]

Armchairs.—Pair antique Chippendale shield-back, 12 gns.; Unique pair oval shield single Chippendale Chairs, £8 10s. [No. R2,583]

Sideboard.—Antique Bowfront Sheraton. Set six old Chippendale Chairs. [No. R2,584]

For Sale.—Complete set of THE CONNOISSEUR; also *D'Urfey's Pills to Purge Melancholy*. [No. R2,585]

Continued on Page 10.

FOR SALE.

Old Portuguese Tiles and Carved Newell Posts.
MISS WOOLLAN, 28, Brook Street, Bond Street, W.

Swansea and Nantgarw China wanted, also Cambrian Ware and Dillwyn's Etruscan Ware, marked pieces.
ALEX. DUNCAN, Glenholme, Penarth.

Most effective, simple method to destroy woodworm, apply **ANTIWORM**



THE GOLD JEWELLED PRIZE VASE
MADE BY MESSRS. WATHERSTON FOR
THE GREAT EXHIBITION, 1851.

May, 1907.—No. lxix.

The remodelling of old-fashioned and out-of-date Jewellery.

If subscribers to "The Connoisseur" will forward any such ornaments they may possess, Messrs. Watherston will be happy to offer suggestions based upon designs contained in their booklet, "The Place of Jewellery in — Art," which will be forwarded free of charge. —

WATHERSTON & SON

6, VIGO STREET, W.

LEADING FROM REGENT STREET, THROUGH
BURLINGTON GARDENS, TO BOND STREET.

The Connoisseur

ERNEST WAHLISS,

The Largest

PORCELAIN HOUSE,

(Established 1864)

Ceramic Art Galleries

within the British Empire.

88, Oxford St., W.



**Sole Proprietors of the Original Moulds of the defunct Imperial
Porcelain Manufactory at Vienna (1718-1861).**

EXCEPTIONAL OPPORTUNITY.

A complete Suite of Bed and Dressing Room Furniture, formerly in the possession of the late **Sir Richard Wallace, Bart.**, of Hertford House, where it was in use till the conversion of the House into a Museum.

The work is of exceptional beauty, the Suite being of Satinwood, inlaid and painted in the style of the Brothers Adam.

COOPER & HOLT,

Dealers in Antique Furniture, &c.,

of **48, 49 & 50, Bunhill Row, Finsbury**, have been fortunate in securing these fine examples, which are on view at their Warehouse. Price, **£1,500** the Suite.

Messrs. DEBENHAM & FREEBODY

Have for Sale the largest collection of Embroidered Pictures and Samplers in England.

Also . Antique . Brocades, Embroideries, Laces.

... Illustrated Catalogue gratis.



Subject, "The Gleaner."

Wigmore Street, LONDON.

The Misses H. & I. WOOLLAN (Under Royal Patronage)



Crescent Marked Worcester.

Antique Furniture

Lace, Glass, &c.

Telegrams—"Decoriter." Telephone 5467 Gerrard

Showrooms—First Floor,
**28, Brook Street,
Grosvenor Square, W.**

THE CONNOISSEUR

(Edited by J. T. HERBERT BAILY).

CONTENTS.

VOL. XVIII. May, 1907. No. LXIX.

	PAGE
MR. J. PIERPONT MORGAN'S PICTURES. THE ENGLISH MINIATURES. IV. By Dr. G. C. WILLIAMSON. (With seventeen illustrations) - - - - -	3
LORD LLANGATTOCK'S MONMOUTH SEAT. THE HENDRE AND ITS ART TREASURES. PART II. By LEONARD WILLOUGHBY. (With seventeen illustrations)	8
THE GOLD AND SILVER PLATE OF WOLF DIETRICH VON RAITENAU IN THE PITTI PALACE. By E. ALFRED JONES. (With five illustrations) - - - - -	20
SOME OLD MING PORCELAINS. PART II. By MRS. WILLOUGHBY HODGSON. (With four illustrations) - - - - -	26
THE JOHN SAMUEL BEQUEST TO THE NATIONAL GALLERY. PART II. By M. H. SPIELMANN, F.S.A. (With six illustrations) - - - - -	35
BLACK JACKS AND LEATHER BOTTLES. By P. MILLER. (With three illustrations) -	41

[Continued on Page 6.]

Lambert, Goldsmiths, Jewellers, and Silversmiths

To His Majesty the King,

10, 11 & 12, COVENTRY ST., PICCADILLY, W.

Fine 17th Century work.



Queen Anne.

A unique collection of Diamond Work, Enamels, and Works of Art. Every description of Decorative, Table, and Ecclesiastical Gift and Silver Plate.

ANTIQUE AND MODERN.

SELECT: OLD SHEFFIELD PLATE.

May, 1907.—No. lxix.

Messrs.

GREEN & ABBOTT

RESTORATION OF OLD WORLD HOUSES

THEY ADVISE AND PREPARE PLANS FOR
STRUCTURAL ALTERATIONS,
DECORATIONS AND FURNISHING.

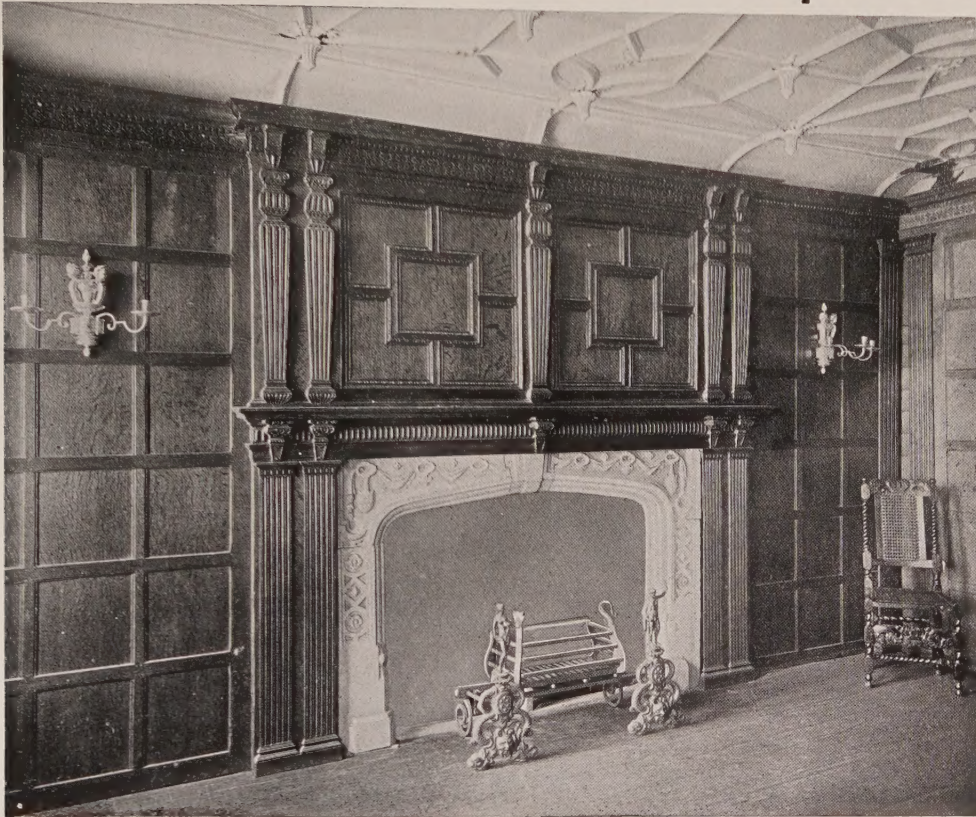
INVITE INSPECTION OF THEIR SPECIAL SELECTION
OF WALL PAPERS, STENCILLED WALL COVERINGS,
CARPETS, SILKS, CHINTZES, ETC.

Telegrams: "SKYBLUE, LONDON." Tele.: 4099 GERRARD.

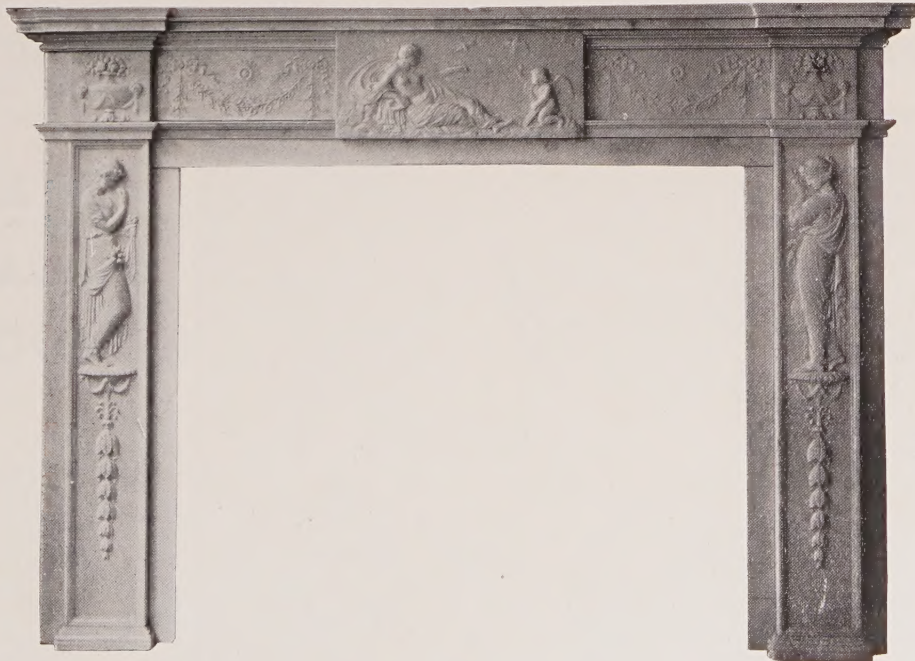
473 OXFORD ST. W.

The Connoisseur

LITCHFIELD'S Decorative & Antique Galleries.



Genuine Antique Jacobean Oak Panelling, taken from an old house at Leigh, Essex. Panelling exceptionally fine, wood being well marked and in excellent condition. There is 62 ft. run of panelling 9 ft. high with carved oak frieze and cornice mouldings, 14 ft. extra cornice which was fixed over windows and six fluted and carved pilasters which were fixed at intervals round the panelling. The Chimney-piece is a fine example of the simpler kind of Jacobean design suitable for a room about 26 ft. long by 17 ft. wide and 9 ft. 2 in. high. Can be seen at LITCHFIELD'S GALLERIES, 3, BRUTON STREET, W.



Architects are particularly requested to call and inspect stock of Mantel-Pieces and panelled Oak Rooms.

Several fine pieces of Old English Furniture to be seen on view.

The finest stock of Genuine Antique MARBLE MANTEL-PIECES also interiors for same.

LITCHFIELD'S Decorative & Antique Galleries,

3, BRUTON STREET, LONDON, W.

Telephone 456 Mayfair.

CONTENTS—continued from page 4.

	PAGE
THE CATTANEO VAN DYCKS. By W. ROBERTS.	44
NOTES. (With sixteen illustrations)	48
NOTES AND QUERIES	59
IN THE SALE ROOM	60
CORRESPONDENCE	67
HERALDIC CORRESPONDENCE	68

PLATES

PORTRAIT OF A YOUNG FLORENTINE NOBLEMAN. By SANDRO BOTTICELLI. <i>Frontispiece</i>	
PRINCESS ROYAL, DAUGHTER OF GEORGE III. By JOHN DOWNMAN	14
THREE EXAMPLES OF MING PORCELAIN. From MR. W. B. CHAMBERLIN'S COLLECTION	28
TWO "SALMON SCALE" WAN-LI VASES	33
LADY COCKBURN AND CHILDREN. By SIR JOSHUA REYNOLDS	46
PORTRAIT OF A LADY AND THREE CHILDREN. By SEBASTIAN BOURDON	49



EDWARD III. CALAIS £5



Gold
Nobles



RICHARD II. LONDON £7 10s.



FINEST COINS

FOR SALE

SPINK & SON
LIMITED



HENRY V. LONDON £3



**17 & 18
Piccadilly
LONDON, W.**



HENRY VI. LONDON £3



Collectors and
others are
invited to write
or call for a
free sample
copy of the
MONTHLY
NUMISMATIC
CIRCULAR

Subscription
2/6
per annum,
post free



EDWARD IV. BRISTOL £7



The Connoisseur

GRAHAM & BANKS,

Antique Connoisseurs & Decorators

**Genuine Old English Furniture of the
Seventeenth and Eighteenth Centuries**

445, Oxford St., London, W.

DUMONT BROS. —



20, Duke Street

Manchester Square, W.

(Close to Wallace Collection)

Chippendale
Sheraton
Hepplewhite
Adams



**Pictures
Furniture & China**
of every period and
style to suit all
collectors

PICTURES

AND

WATER COLOURS

ALSO ALL THE

New Engravings

AND

Etchings

ARE NOW ON VIEW AT

Thomas McLean's

GALLERY

7 · HAYMARKET



PUBLISHER TO HIS MAJESTY

May, 1907.—No. lxi.

HEMING & Co.

Jewellers, Silversmiths, and
Antique Plate Dealers

REPRODUCTIONS OF ANTIQUES
A SPECIAL FEATURE



Massive Silver Bowl and Pair of Beakers. Period of Charles II.
All hand work, beaten up from the flat plate.

28, Conduit Street, LONDON, W.



A Fine Old
Jacobean
Chest on
Stand,
22 in. wide,
3 ft. high,
13½ in. deep.

PERCY SMITH & Co., Ltd.,
ANTIQUE FURNITURE GALLERIES,
443, OXFORD STREET, W.

20 years with L. Spillman & Co., late of Newcastle Street, Strand.

The Connoisseur

LEWIS & SIMMONS

==== *Art Galleries* =====

Telegraphic Address :
"Lewilors, London."

75, KNIGHTSBRIDGE, S.W.

Telephone :
6357 Gerrard.

ESTABLISHED -1860

Most Selected Stock of Genuine Antiques in London

Specimens of Old Sevres, Dresden, Frankenthal, and other Continental Porcelain

Old Chelsea, Worcester, Crown Derby, and other important English Factories

Fine Examples of Ormolu Mounted Furniture of the Louis XIV., XV., and XVI. periods

Genuine Carved Chippendale, Adams, Sheraton, and Hepplewhite Furniture



Corner of one of Five Large Galleries with fine specimens of Decorative French Art of the 18th Century.

Old Chinese and Japanese Vases Miniatures, Gold & Enamel Snuff Boxes Objets d'Vitrine
Oil Paintings by Celebrated Old Masters of the English, Flemish & Dutch Schools
Antique Silver and Sheffield Plate

Fine Decorative Clocks and Candelabras of French XVIIIth Century, &c., &c.

Valuations for Probate ✕ Collections arranged and purchased

ONLY ADDRESS:

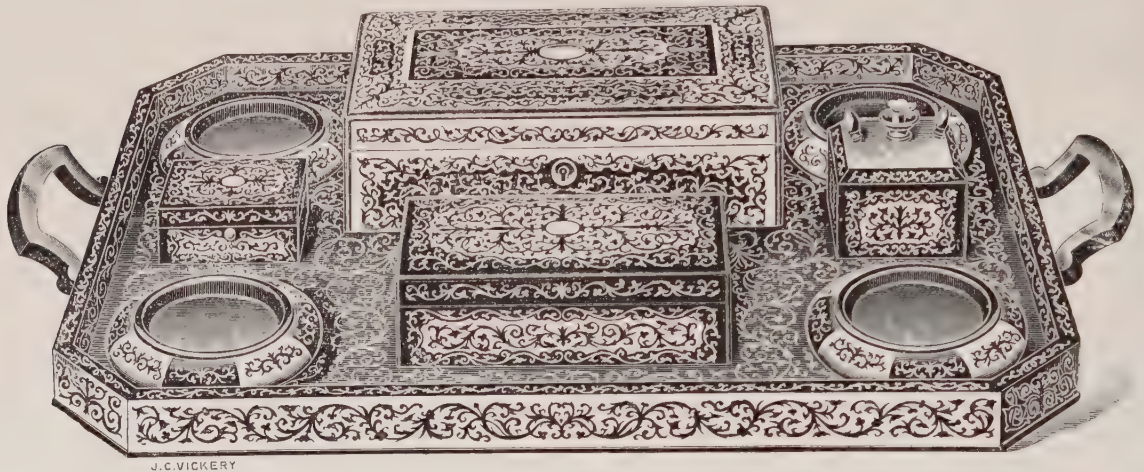
75, KNIGHTSBRIDGE, S.W. (Opposite French Embassy)

By Royal Warrants to
H.M. The King
and
H.M. The Queen.

♦ J. C. VICKERY ♦

179, 181, 183,
REGENT STREET,
LONDON, W.

Manufacturer of Gold & Silver Ware, Tortoiseshell & Buhl Specialities, Fitted Dressing Cases, &c.



Vickery's Best English made **BUHL SMOKER'S TRAY**, fitted with Cigar and Cigarette Boxes lined Cedar Wood, Match Box, Smoker's Lamp, and Set of four Ashtrays, all in Buhl to match Tray. Length, exclusive of handles, $23\frac{3}{4} \times 17\frac{1}{2}$ inches.

J. C. Vickery has a large selection of useful articles in Buhl on view—Writing Table Sets, Jewel Boxes, Bridge Boxes, Letter Trays, &c., &c.

The CONNOISSEUR REGISTER

continued from page 2.

- Sèvres Vases.**—Pair 13 inch, cost £25. Other items; must sell. [No. R2,586]
- For Sale.**—A genuine old carved oak Box Settle; also Spanish Mahogany Bureau and Queen Anne Dresser, complete with shelves. Apply [No. R2,587]
- 32 Rowlandson's original Coloured Drawings**, and 5 Pencil Sketches. £50. Cash wanted. [No. R2,588]
- For Sale.**—Engravings: *Trial Queen Catherine, Cromwell dissolving Parliament, Death of Wolfe, Charles II. landing at Dover, Rent Day, Reading a Will, Blindman's Buff*, splendid condition, framed. Full particulars on application. [No. R2,589]
- Beautiful Miniature.**—By Cosway. For sale. [No. R2,590]
- Oak Bureau and Bookcase.**—Genuine antique, £7 15s.; six antique Mahogany Chairs, £3 15s. Bargains. [No. R2,591]
- For Disposal.**—First three years CONNOISSEUR, perfect condition, unbound. What offers? [No. R2,592]
- Part Collection.**—Medieval Arms and Armour. Full Suits, Swords, Poncards, Maces, Chain Mail, Helms, thirteenth century Great Stirrup, Crossbow, etc. Can be viewed by appointment, near London. [No. R2,593]
- Small Collection.**—Fine Oriental Arms and Armour, including some very rare pieces. [No. R2,594]
- For Sale.**—Beautifully carved late 17th century pine Mantle-piece (Grinling Gibbons), in its original condition. Outside measures 7 ft. long by 5 ft. high. Also massive elaborately carved four-post oak Bedstead (Elizabethan). Price £150, or nearest offer. Also genuine old Spinnet, in its original 16th century case, in perfect condition; very rare. Price £75, or near offer. [No. R2,595]
- Cast-iron Fireback, 1671**, with Dogs, Implements and Holder; finely carved Oak Coffer. Photo. [No. R2,596]
- Baxter Prints Wanted.**—Good condition. [No. R2,597]
- Oil Paintings Wanted.**—Cheap. [No. R2,598]
- Good old piece Tapestry Wanted.**—Cheap. [No. R2,599]
- Bookcase.**—Gentleman wishes to dispose of large Bookcase at his country residence. The bookcase is about 120 years old, 16 ft. 3 in. long, 12 ft. high, 32 shelves, 5 cupboards underneath, containing 2 shelves each. It is of mahogany,

nicely ornamented in the Adams style, and is an extremely handsome piece of furniture. For price, order to view, etc., write [No. R2,600]

Valuable Prints, Mezzotint or Stipple, Monochrome or in colours, restored in a manner hitherto not attempted. Gentlemen's Collections put in perfect order. Interviews. [No. R2,601]

Pair Solingen Sabres.—Hunting Sword, several old German Swords. Pair Pole Weapons. [No. R2,602]

For Sale.—Private Collection: Van Dyck, Guido, old Breughel. [No. R2,603]

Wanted to Buy.—Antique French, Spanish or Italian Fans of the best quality and in good condition, by collector. [No. R2,604]

Nicholas Poussin.—*The Judgment of Paris*. Important example of the great French Master. From the Alton Towers collection, dispersed 1857. Perfect condition; valued at £4,000. [No. R2,606]

Pietro Berrettini da Cortona.—*The Artist and Saint Simon*. Two magnificent examples from the same Gallery; valued £2,000 each. For disposal by owner privately. [No. R2,607]

Wanted by a Private Collector, willing to pay high prices, a few very fine English Engravings and pieces of Furniture.—Write Z. Y. X., c/o Willing's Advertisement Offices, 73, Knightsbridge, London, S.W.

Oil Paintings.—Genuine small collection to be disposed of. Address E. W., c/o J. W. VICKERS & Co., 5, Nicholas Lane, E.C.

Old Postage Stamps and Collections are bought by **MAY & Co., 15, King William Street, Strand.**

WANTED.—OLD OAK PANELLING
of the 16th, 17th, 18th and 19th Centuries.
Write: Box No. 1,006, "THE CONNOISSEUR," 95, Temple Chambers, E.C.

Wanted.—Old Staffordshire Teapots or Jugs, &c., plain or coloured, representing the taking of Portobello and Admiral Vernon. Good price given for perfect specimens.
Box 1013, "THE CONNOISSEUR," 95, Temple Chambers, Temple Avenue, E.C.

The Connoisseur

A. B. DANIELL & SONS

42, 44 & 46, Wigmore Street, W.

—LONDON, England—

Invite an inspection of their Showrooms, which contain a most beautiful collection of

Fine Old English Furniture

BY

Chippendale, Sheraton, Hepplewhite

— and other makers of the Eighteenth Century —



This Cabinet forms part of a very fine suite of Old Satinwood Furniture, consisting of the Cabinet (*here shewn*), a pair of Card Tables, a pair of Console Tables, and a Centre Table. The Satinwood is of rich tone and is beautifully painted with a border in grisaille

Speciality: Old Satinwood Furniture, Inlaid & Painted

All Specimens are guaranteed Genuine, and are marked at COMMERCIAL PRICES



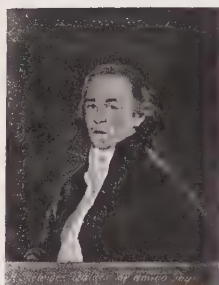
VELASQUEZ
A SPANISH NOBLEMAN



VELASQUEZ
ISABEL DE BOURBON



VELASQUEZ
DON BALTASAR CARLOS IN THE
RIDING SCHOOL



GOYA
MELENDEZ VALDES



VELASQUEZ
A SLEEPING BOY



VELASQUEZ
HIS OWN PORTRAIT



VELASQUEZ
OLIVARES



VELASQUEZ
TWO YOUNG PRINCESSES



GOYA
LA SENORA DE CEAN



VELASQUEZ
THE STEWARD

and represent pictures in private possession.

VELASQUEZ

LAS MENINAS' LOS BORRACHOS
DON BALTASAR THE SURRENDER OF BREDÁ
MARTINES MONTANES AESOPUS
MENIPPUS LAS HILANDERAS
(&c., &c.)

REPRODUCED in PHOTOGRAVURE

Engraved surface average 21 in. x 16 in.

Price 15/- each

For further particulars apply to Publishers.

Press Opinion

The Saturday Review: "The reproductions are certainly the most successful that have been published of the Madrid masterpieces, especially in rendering the true tones of the originals."

THE PROKEBY. VENUS

Reproduced by the now well-known Hanfstaengl Method
IN THE COLOURS OF THE ORIGINAL

Engraved surface 21 in. x 16 in. Price £4 4 0

N.B.—Only printed in small editions.

WHISTLER'S NOCTURNE in BLUE & SILVER

Limited to 100 impressions.

Published at £6 6 0 ALL SOLD

Copies may be had at Premium Prices.

Hanfstaengl's Colour-Reproductions are produced
by a combination of Gravure and Handwork, and
claim to be finer than any other Colour-Prints.

Apply for New Catalogue, containing list of these
Colour Reproductions and Press Opinions, price 2/6.

HANFSTAENGL, 16, PALL MALL EAST,
LONDON, S.W.

Write for Hanfstaengl's Catalogue of Old Masters. Complete 2/-.

These small Reproductions are taken from Hanfstaengl's Catalogue,

The HANFSTAENGL SERIES is simply invaluable to every Connoisseur.

THE LARGEST STOCK OF GENUINE ANTIQUES IN LONDON.

Our C 10 Booklet, Illustrated, containing selected pieces from our Antique Stock, is published monthly, and will be sent post free on application.



A very fine Queen Anne Cabinet in Figured English Walnut elaborately inlaid.

GILL & REIGATE,

73 to 85, OXFORD STREET, LONDON, W.

DRUCE & Co., BAKER STREET, LONDON, W.



Walnut Queen Anne China Cabinet, 5 ft. wide,
7 ft. high. In Stock.

**For GENUINE OLD
FURNITURE AND REPRODUCTIONS.**

CHIPPENDALE. . .
SHERATON. . . .
HEPPLEWHITE. . .
QUEEN ANNE. . .
LOUIS XV. & XVI.

Persian Carpets & Rugs.

A visit of Inspection solicited.

**Supreme
Comfort.**



There is no chair
made which gives more
real comfort and satisfaction
than WOOD AND HEMMONS'

ONE GUINEA

Easy Chair in Velvet. It combines the height of luxurious
ease with most satisfactory material and workmanship, and
its low price makes it the most wonderful value in artistic
furniture. An ideal chair for Bungalows and Shooting Lodges
and equally suitable for drawing, dining or bedrooms. 50 ready
for immediate delivery, upholstered in "Old Gold," "Art
Green," or "Rose Colour" Velvet.

WOOD & HEMMONS (G. E. HEMMONS),
Cabinet Makers & Antique Furniture Dealers,
Cangne's House, 97, Redcliff Street, Bristol
(ESTABLISHED A CENTURY).

Antique Silver.



*By Appointment to
H.M. the King.*

¶ The Goldsmiths & Silversmiths Com-
pany, Ltd., invite intending Purchasers
and Collectors of Antiques to visit 112,
Regent Street, W., and inspect their
Magnificent Collection of Antique Silver
of the XVII and XVIII Century periods,
which includes some very fine specimens
of Candlesticks, Cups, Goblets, Por-
ringers, Spoons, &c., &c., all marked in
plain figures at Moderate Prices. No
importunity to purchase.

Old Silver taken in Exchange
. . . or Purchased for Cash. . .

The Goldsmiths & Silversmiths Company,
112, REGENT STREET, Ltd.,
LONDON, W.

Dissolution · of · Partnership **COMPULSORY** **SALE of ANTIQUES**

By Order of the Receiver = J. M. Henderson, Esq., M.P.

THE WHOLE of the valuable and extensive Stock of Genuine Antiques at the GALLERIES, 5, REGENT STREET, consisting of Furniture, Sheffield Plate, Silver, Jewellery, Bronzes, Pictures, Engravings, China and Cut Glass, all of the 16th, 17th and 18th Centuries, is now being offered at greatly Reduced Prices ¶ As the Sale definitely closes in June, and the lease of the premises has been disposed of, all intending buyers have only a very limited time in which to procure these Fine Art Objects that have taken over a quarter of a century to collect. Collectors, Connoisseurs and those wishing to furnish, as well as others looking for unique Wedding or other presents, would do well to avail themselves of this unique opportunity of obtaining Genuine Antiques at ridiculously Low Prices, as no reasonable offer will be refused in order to effect sales

S. N. NYBURG & CO.

5, Regent Street, Waterloo Place, S.W.

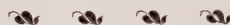
On Sale also a very fine collection of Snuff Boxes, Caskets, Etuis, Scent Bottles, in Gold, Silver, Enamel, China, Tortoiseshell & Shagreen; as well as Miniatures

"No Burke has as yet arisen in this country of ours to write a Peerage. Fame awaits him."—
MR. WINSTON CHURCHILL, the well-known American author, in *The Crisis*.

IN COURSE OF PREPARATION

The Prominent Families of the United States of America

By ARTHUR MEREDYTH BURKE



MR. ARTHUR MEREDYTH BURKE, who has made a special study of American genealogy, has for a considerable time been collecting and collating the material for his important work on the subject, which, it is hoped, will be ready for publication this year.

This work will, it is confidently anticipated, occupy in America the position of undisputed authority accorded by England to the well-known publications of his father, the late Sir Bernard Burke, Ulster King of Arms.

In order that accuracy and fulness of detail may be secured, no authority which could in any way assist Mr. Burke has remained unconsulted, and no opportunity has been lost in having frequent recourse to the parish and other local registers, to the archives of public offices, the records of Nonconformist Associations, family papers, and to the various collections of manuscripts both in England and in America.

The Edition, now in course of preparation, will be published in two volumes and will be issued to subscribers at **Two Guineas** net (10 Dollars) per volume. Price after publication, **Three Guineas** net (15 Dollars) per volume.

Applications for Order Forms, etc., should be addressed to—

The Manager,

"The Prominent Families of the United States of America,"

c/o Messrs. Eyre & Spottiswoode,

HIS MAJESTY'S PRINTERS,

6, Middle New Street, London, E.C.



CARRON DOG GRATES

For beauty of finish, distinctiveness in design and exquisite workmanship, "Carron" Dog Grates are considered the finest extant. ❀

Many of the designs are creations of eminent artists engaged at Carron over a century ago, when art in iron received such high expression and strict attention to detail was the aim of every artist and craftsman. ❀ Supplied in various styles and finishes to harmonize with any scheme of room decoration.



No. 21 Dog Grate List post free on request.

CARRON COMPANY

INCORPORATED BY
ROYAL CHARTER 1773

**CARRON,
Stirlingshire.**



Showrooms: LONDON (City)—15, Upper Thames Street, E.C.; (West End)—23, Princes Street, Cavendish Square, W.; LIVERPOOL—30, Red Cross Street; GLASGOW—125, Buchanan St.; MANCHESTER—24, Brazennose Street; BRISTOL—10, Victoria Street; NEWCASTLE-ON-TYNE—13, Prudhoe Street; BIRMINGHAM—Guildhall Buildings, Stephenson Street; DUBLIN—44, Grafton Street; SOUTHAMPTON—Town Quay (The French Prison).



COUNTRY RAMBLES

are rendered far more delightful if you carry a Kodak with you. Even if you know nothing of Photography you can gratify your artistic sense and secure many charming pictures of the scenes — you pass on the road. —

KODAK PHOTOGRAPHY

IS

Daylight Photography.

The Kodak Method does away entirely with the dark room. You can charge and recharge a Kodak in broad daylight, and develop your exposed films in daylight, gaslight, any light, at your ease, and with the certainty of securing perfect results.

Write for the Kodak Illustrated Booklet.

KODAK, LIMITED, = Clerkenwell Road, E.C. =

BRANCHES:

96, Bold Street, Liverpool; 72-74, Buchanan Street, Glasgow; 59, Brompton Road, S.W.; 60, Cheapside, E.C.; 115, Oxford Street, W.; 171-173, Regent Street, W.; 40, Strand, London, W.C., and all Dealers.

The Connoisseur

Mappin & Webb

SHEFFIELD

MANCHESTER

NICE

PARIS

JOHANNESBURG

and
London Showrooms:
158 to 162, Oxford Street, W.
2, Queen Victoria Street, E.C.
Ltd. 220, Regent Street, W.

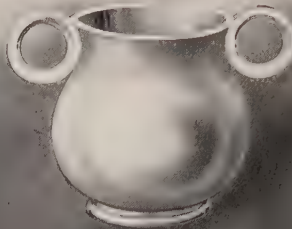
Mappin Brothers

Silversmiths to H.M. the King

Reproductions of the Antique



Finest Workmanship



Inspection Invited



THE CHATEAU ROYAL D' ARDENNE, BELGIUM.

Spend your Summer Holidays here and enjoy the veritable

"Vie de Chateau"

without its troubles and responsibilities. Within 12 hours run from London.

Magnificent GOLF LINKS.

10,000 Acres of PARK and FOREST.

Tennis and Croquet Lawns.

Perfect Roads for Motoring.

MOTOR GARAGE. Wonderful Fishing.

HOTEL DE LA PLAGE, OSTEND.

This renowned Hotel, famous throughout Europe for its cuisine, is situated in the centre of the Digue, close to the Kursaal.

Magnificent Restaurant overlooking the Digue and Sea.

"An Hotel de Luxe" in every sense of the Word.

THE RENDEZVOUS ÉLEGANT OF OSTEND.

To reserve Accommodation, to inspect plans and views of the Hotel, and for all Travel Tickets, Cabin and Compartment Reservations, etc., apply to the

INTERNATIONAL SLEEPING CAR COMPANY,
20, Cockspur Street, CHARING CROSS, S.W.,

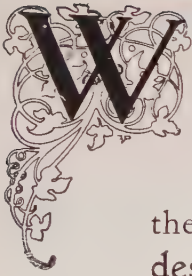
from whom also can be obtained the Company's Official Guide, "THE TRAVELLER DE LUXE."

SOMETHING TO REMEMBER WHEN FURNISHING

GRAVES STANDS FOR ENGRAVINGS

FIRST IN 1752

FIRST IN 1906



We particularly desire to draw the attention of those interested in engravings to the illustrations on the next page made from impressions taken from our destroyed plates—proving to the public that the statements made from time to time in our prospectus, viz., that after printing the declared number of proofs “The Plates will be destroyed” is no idle one.

The remaining portion of each of the destroyed plates is deposited in the Archives of the Printsellers' Association.

It will therefore be easily understood how engravings from a fine plate, from which a very limited number of proofs are taken, appreciate in value; particularly when the plate is destroyed.

250 or 350 proofs for the whole world of Art Collectors is a remarkably small number, and it is certain those who make proof buying a hobby will confer on their descendants great benefits, as many to-day can testify to the great value of engravings left them by their ancestors, which bring small fortunes in comparison to their original cost. And, bear in mind, the old plates were not destroyed, as we do to-day.

To any subscriber purchasing a proof from a plate to be destroyed, we will supply one square inch of our destroyed portion of such plate so long as it lasts.

Of course every subscriber cannot possibly be supplied, therefore we will treat the demand for same in order of application until the destroyed portion is exhausted.

This system of Dealing with Plates is conducive to making Premiums



MISS MACDONALD

Mezzotint by E. L. Haynes,
after
Sir Thos. Lawrence, P.R.A.

The above is produced from half of
the destroyed plate



"1814"

Engraved by Eugene Tily,
after
J. L. E. Meissonier

The above is produced from half of
the destroyed plate



LADY LYNDHURST

Mezzotint by E. L. Haynes,
after
Sir Thos. Lawrence, P.R.A.

The above is produced from half of
the destroyed plate



**MRS. ROBINSON
as PERDITA**

Mezzotint by Gerald Robinson
after
Thomas Gainsborough
(Wallace Collection)

The above is produced from half of
the destroyed plate



The STAFFORD CHILDREN

Mezzotint by
Thomas G. Appleton,
after
George Romney

The above is produced from half of
the destroyed plate



**LADY HAMILTON
as a BACCHANTE**

Mezzotint by
Thos. G. Appleton
after George Romney

The above is produced from half of
the destroyed plate

All Publications of this House can be bought on the Instalment system

HENRY GRAVES & Co., Ltd., 6, Pall Mall, London, S.W.



*This is a
general
favourite
and is
beautifully
engraved.*

*Don't delay
sending your
order by first
mail. You
won't be
disappointed
with your
purchase.*

Size of work, 18 by 23½ inches.

“SECRETS”

From the original Painting by FRANK O. SALISBURY. Engraved in pure Mezzotint by W. A. Cox.

Strictly limited to 150 Artist's Proofs at £5 5 0

“CONNOISSEUR” ORDER FORM ON THE INSTALMENT SYSTEM.

Messrs. HENRY GRAVES & CO., Ltd., 6, Pall Mall, S.W.

*I hereby agree to purchase Artist Proof of the mezzotint by W. A. Cox
after the painting by Frank O. Salisbury entitled “SECRETS,” at £5 5s. 0d., and
herein enclose my cheque for 10/- to secure same.*

*I also covenant to pay the balance of £4 15s. 0d. upon the delivery of the
proof, by payment of 10/- per month from date of delivery.*

Name

Address

Date

HENRY GRAVES & Co., Ltd., 6, Pall Mall, London, S.W.



*First time
Engraved.*

*Issued in
priority of
application.*

Size of work, 15½ by 19 inches.

“Lady Scott of Danesfield”

Engraved in pure Mezzotint by WILL HENDERSON after the painting by
SIR JOSHUA REYNOLDS, P.R.A.

Artist Proofs limited to 250 at £5 5 0.

“CONNOISSEUR” ORDER FORM ON THE INSTALMENT SYSTEM.

Messrs. HENRY GRAVES & CO., Ltd., 6, Pall Mall, S.W.

I hereby agree to purchase

Artist Proof of

“LADY SCOTT OF DANESFIELD.”

Mezzotint by Will Henderson after Sir Joshua Reynolds, P.R.A., and herein enclose my cheque for 10/- to secure the same.

I also covenant to pay the balance of £4 15s. 0d. upon delivery of the Proof by payments of 10/- per month until completed.

Name.....

Address.....

ELKINGTON & Co., Ltd.

SILVERSMITHS TO H.M. THE KING BY SPECIAL APPOINTMENT.

**22, Regent St.
London, S.W.**
(Below Piccadilly Circus.)

BIRMINGHAM:
Newhall Street.

LIVERPOOL:
Lord Street.

GLASGOW:
St. Vincent Street.



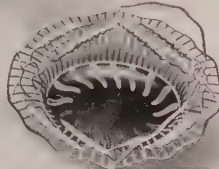
Maker Joseph Smith
1752



Maker Charles Terry
1703



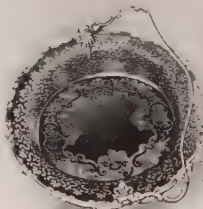
Maker Thomas Whigham
1700



Cake Basket
Date 1738



Fine Pair Date 1735
Maker George Weeks



Cake Basket
by Peter Archambault
1738



Maker Charles Terry
1703



Date 1738

**73, Cheapside
London, E.C.**

MANCHESTER:
St. Ann's Square.

NEWCASTLE:
Northumberland Street.

Canadian Agents:
A. T. WILLY & CO.,
MONTREAL.

CALCUTTA: Esplanade.

Every
Collector
should visit
the Antique
Silver
Department at
22, Regent St.

Fine
Examples of
any Period
bought.
Liberal
Prices.

The ALBEMARLE GALLERY, 35, Albemarle St., PICCADILLY.

Works by
A. Cuyp
Sir H. Raeburn
Sir Joshua
Reynolds
Sir P. Lely
Van Goyen
Jacob Ruysdael
A. Van Utrecht



Fine group Portrait by Johann Zoffany, 1769, of
EDMUND EARL of CORK. Mr. BINGHAM. Rev. CHAS. DIGBY.
Col. COX. Rev. Mr. HUME.

TEL. 1295 MAYFAIR.

ANTIQUE
CARVED FRAMES
a speciality.
Frame Warehouse:
16 & 55, Endell St.,
Long Acre, W.C.

TEL. 10675 CENTRAL.

Proprietor: G. COHEN.

W. H. PECKITT,

DEALER IN

Rare Postage Stamps.



Telephone:
3204
Gerrard.

Price List
free on
application.

SINGLE
STAMPS
AND
COLLECTIONS
PURCHASED.

A Large and Choice Stock, ranging from CURRENT ISSUES to the GREATEST RARITIES, always on view.
Inspection invited.

Monthly List of Bargains and Special Offers will be forwarded Post Free on application.

47, STRAND, LONDON.

WYLIE & LOCHHEAD, Ltd.,



By Special Appointment
to H.M. The King.

Artistic House Furnishers,
Decorators and Designers,
Dealers in Antiques.

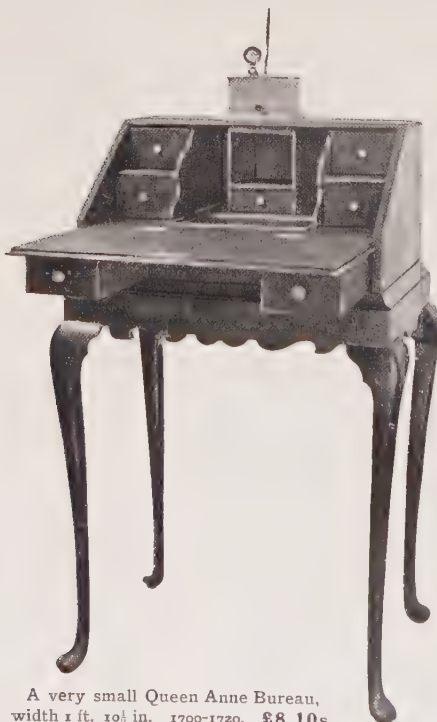


A Fine Old Chippendale Table.

□ □ □

Illustrated Catalogues and Price Lists Post Free.

45, Buchanan Street, Glasgow.



A very small Queen Anne Bureau,
width 1 ft. 10½ in. 1700-1720. £8 10s.

One of the
Largest
Collections
of

**GENUINE
ANTIQUE
FURNITURE**

IN THE
COUNTRY.

Every piece
sold under a
strict
guarantee of
age.

Over 50 Show-
rooms
arranged in
chronological
sequence, and
marked in
plain figures.

F. W. PHILLIPS,
The Manor House, Bancroft, Hitchin.

May, 1907.—No. lxix.



A very rare English Marquetry Clock, about 1670, by Edm. Wright, Londina, fecit. Is in fine condition and a good time-keeper, also shows day of month

F. E. FITNESS

(OPPOSITE ALL SAINTS' CHURCH)

NORTHAMPTON

This Clock is one of a few
fine genuine Old Pieces

INCLUDING

An Inlaid Queen Anne
Cabinet

A Chippendale, Chinese design
Telescopic Card Table

A Cane-bottomed Painted
Sheraton Settee

Photos. sent to approved addresses
Moderate Prices



French Furniture

MAPLE & CO invite the attention of Connoisseurs and those interested in Decorative Furniture to the specially selected collection now being displayed in one of the spacious WINDOWS at their establishment in Tottenham Court Road

Their branch at Paris enables Maple & Co to show exclusive specimens at prices quite different to those quoted elsewhere

MAPLE & CO

London

Paris

BY APPOINTMENT



TO HIS MAJESTY
THE KING.

SUCCESS!!

BY APPOINTMENT



TO H.R.H. THE
PRINCE OF WALES.

DAIMLER

AS is well known, the Daimler Car has been abnormally successful during the past two seasons, making fastest time in the majority of hill climbs, &c., beating many other cars of higher horse power. A handsome list of the 1906 successes, profusely illustrated, will be sent on application to T 31 Dept.

Lowest Price per Horse Power of any High Class Car.

A few Latest Models are ready for immediate delivery.

■ *The*
DAIMLER MOTOR CO. (1904) Ltd. ■

COVENTRY: Daimler Works. LONDON: 219-229, Shaftesbury Avenue, W.C. MANCHESTER: 60, Deansgate.
BRISTOL: 18, Victoria St. NOTTINGHAM: 96-98, Derby Road.

GRAHAM & BIDDLE

*(Sole surviving partners
of Jackson & Graham).*

Have Unique Specimens of Fine
FRENCH FURNITURE, &c.,

THE INSPECTION OF WHICH IS INVITED.



A Louis XIV. Old Red Buhl Table, with Ebony Top.

463, OXFORD ST., LONDON, W

TELEGRAMS:

TALOFA, LONDON.

STONER & EVANS,

TELEPHONE

6658 GERRARD.

3, King Street, St. James' Sq., London, S.W.



OLD DERBY PORCELAIN.

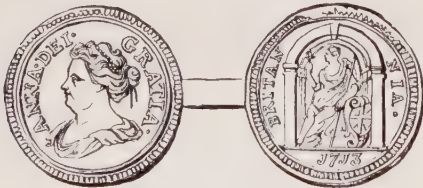
Fine Art Galleries.

Tea and Coffee Service, consisting of teapot cover and stand, basin, milk jug, sucrier and cover, two plates, twelve tea cups and saucers, and eight coffee cups. Pink and gold ground, each piece painted with Naval engagements and scenes. Puce mark, brilliant condition.

Pair of Flower Vases, pink and gold ground, painted with camp scenes and fruit in panels. Puce mark.

A pair of Mugs, painted with flowers on gold ground. Puce mark.

A two-handled Cup and Saucer, painted with views and flowers on deep yellow ground. Red mark.



Telegraphic Address: "NULLIFIED, LONDON."

Telephone 4424 GERRARD.

GLENDINING & Co. LTD.,

7, Argyll St., Regent St., London, W.

AUCTIONEERS AND VALUERS OF

COIN COLLECTIONS. MEDAL COLLECTIONS. POSTAGE STAMP COLLECTIONS.
OLD CHINA. ENGRAVINGS. ANTIQUE PROPERTY OF ALL KINDS.

**WEEKLY AUCTION SALES of COINS and MEDALS, ORIENTAL,
FINE ART, VIOLINS, and MISCELLANEOUS PROPERTY.**

Sales by private treaty promptly arranged.



A genuine old Empire Writing Table, containing one drawer, ormolu mounted on legs and feet, and banded round the edge, 4 ft. wide, 2 ft. deep; also a pair of Black Basalt Wedgwood Busts of Milton and Locke.

UNDER ROYAL PATRONAGE.

HENRY WELLS,

15 & 19, High Street, SHREWSBURY.

**Genuine & Rare Old China, Silver,
Prints, Furniture, Works of Art.**

ENQUIRIES AND INSPECTION INVITED.

Telegrams: "Wells, Shrewsbury."

National Telephone, 55.

DUVEEN

L O N D O N
===== **AND** =====
N E W Y O R K

RESTORATIONS.

NOW ON HAND.

Old Oak Staircase
in its
original condition;
another
very fine Chippendale
unrestored.

Jacobean, Elizabethan
and
Queen Anne Panelling



Oak Panelled Entrance Hall carried out at a Country Estate

**INTERIOR
DECORATIONS.**

OLD OAK PANELLING

**MANTEL-PIECES
AND FIRE GRATES**

ADAPTED
and
FITTED.

Large stock Old Adams Chimney-Pieces, from 95s.; Fine old Carved wood Georgian Chimney-Pieces, from £12 10s.; others, less carving, from £8 15s.; Dog Registered and Adams Hob Grates. Old Oak Columns, Mahogany and Oak Doors, Balustrading, Carvings and Doorways.

OLD ENGLISH WOODWORK.

Quantity of SIMPLE OAK PANELLING in various heights.

FINE OLD OAK AND OTHER CEILINGS.

Fine examples of WOOD CARVINGS now to be seen

Fine Old Georgian Pine and other Rooms, unrestored and in their original condition, easily adapted.

Oak Flooring.

Interior Decorations.

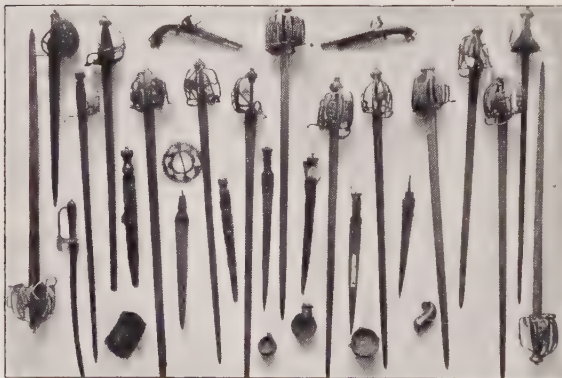
OLD OAK PANELLED ROOMS

Several very fine Old Oak Panelled Rooms temporarily fitted in the different periods and other fine examples of the 16th, 17th, and 18th Centuries.

FOR OLD FURNITURE, etc.

BENJAMIN'S New Galleries (Old St. George's Hall), 76, Mortimer Street, London, W.

— RARE OLD SCOTCH WEAPONS, &c. —



The above are for Sale. Similar Articles Wanted.

MUIRHEAD MOFFAT & CO.,

134-138, DOUGLAS STREET, GLASGOW.

FENTON'S "Old Curiosity Shop,"

33, CRANBOURN ST., LONDON, W.C.

**Arms & Armour,
CLUBS,**

Carvings, &c., from many parts of the World.

War Medals, Coins, Prehistoric Implements, Old English Pottery, Porcelain, and various Antiquities.

CATALOGUE, NOW READY, WILL BE SENT ON APPLICATION.

G. H. TUCKER, FINE ART GALLERY, (ESTABLISHED 1791.) BATH
4, Princes Buildings & 9, Broad Street,

BEFORE



RESTORING

Special attention given to the
Cleaning and Restoring of Old
Pictures, Drawings, & Prints.

This Portrait, which is about
250 years old, and was in a most
dilapidated condition, was entirely

RESTORED
in the above establishment, and
the old carved frame re-gilded.

Advice concerning Restoring,
and Estimates, Free.

AFTER

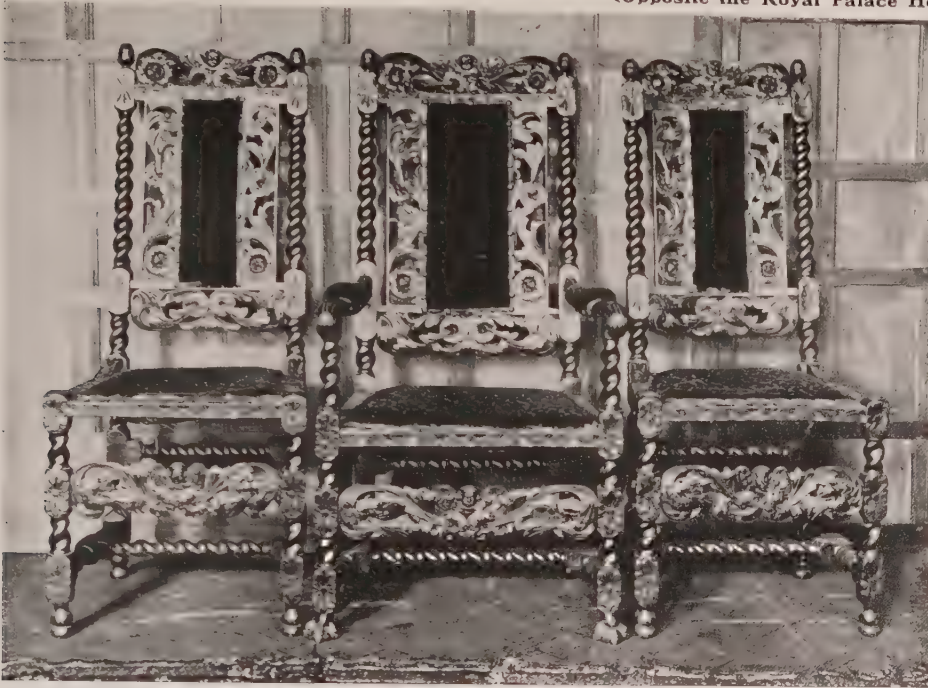


RESTORATION

The Connoisseur

BAILEY'S LTD., 7, Kensington High St., LONDON, W.

(Opposite the Royal Palace Hotel.)



3 CHARLES II. CHAIRS.

Old Brasses

Dog Grates

Firebacks

Sundials

Old English Furniture. 20 Gate-legged Tables. 25 Sideboards. 30 Wardrobes. Court Cupboards. Dressers. Writing Tables and 250 Old Chairs. 12 Grandfather Clocks. Sound Old Furniture of the periods represented. **VERY MODERATE PRICES.**
— SEND FOR SALE CATALOGUE. —

Nebuchadnezzar's Musicians

ON VIEW. A set of four Grotesque Stone Figures playing instruments, recently purchased from a Suffolk Hall, where they were known as Nebuchadnezzar's Musicians, and said to be more than 400 years old.

ALSO

CHOICE PORCELAIN. POTTERY.
OLD GLASS PICTURES.
FINE OLD ENGLISH FURNITURE.
NEEDLEWORK. SILVER.
FINE OLD OAK PANELLING.

"East Anglia, the home of old-time Treasures."

HORSFIELD BROTHERS,
East Anglian Gallery,
19, Orchard Street,
Portman Square, W.

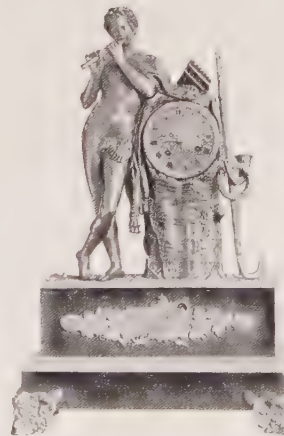
Antique Clocks.



The Choicest Collection in London, at Moderate Prices. Inspection Invited.

*By Appointment to
H.M. the King.*

Choice
Selection
of
Antique
Clocks
of the
Louis XV
Louis XVI
and
Empire
Periods.



Moderate
Prices.

Inspection
Invited.

No
Impor-
tunity to
Purchase.

A Fine Black Marble Ormolu Gilt Empire Clock.
Price on application.

The Goldsmiths & Silversmiths Company,
(Watchmakers to the Admiralty), Ltd.,
112, REGENT STREET, LONDON, W.

ANTIQUES IN THE HIGHLANDS.

ANTIQUE FURNITURE, OLD ENGRAVINGS, OLD SILVER, OLD BRASSES, OLD CHINA, ITEMS OF JACOBITE INTEREST.

Having exceptional opportunities of acquiring collections from their extensive connection throughout the Country, Messrs. A. Fraser & Co. can always offer a fine selection of Antiques of all kinds, and at very moderate prices. Enquiries solicited.



A Sheraton Sideboard, in original condition, a pair of Old Spanish Silver Candlesticks converted into Electric Light Fittings, which belonged to the late E. Zola, and an inexpensive Antique Marquetry Cellarette.

A. FRASER & Co., The Old
Curiosity Shop,
INVERNESS.

MONMOUTH

Old Curiosity Shop.

Under Royal Patronage.

ONE OF THE MOST SELECT
STOCKS IN BRITAIN.]

Rare Porcelains.

Antique Silver.

Quaint Furniture.

Old Glass.

Old Prints.

12 SHOWROOMS.

Motorists Invited.

On the main road to Wales.

COLLECTOR:

Old Curiosity Shop Henry Thomas Simmonds.



Bartholomew & Fletcher

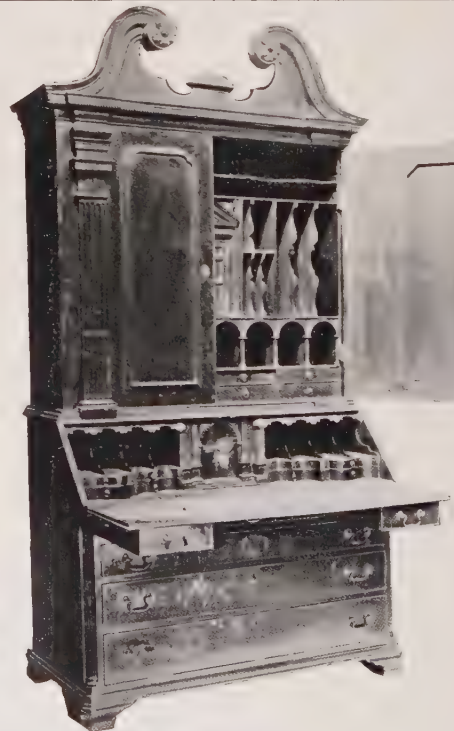
217-218, Tottenham Court Rd.

LONDON, W.



5 ft. 6 ins. Fine Spanish Mahogany
Inlaid Bow Front Sideboard.
£16 16 0

All Goods sent Carriage Paid



Genuine Chippendale Bureau Bookcase, fitted with many Secret Drawers.

W. F. Greenwood & Sons, LTD.

23 & 24, STONEGATE, YORK.

Branch:—10, Royal Parade, Harrogate.

ESTABLISHED 1829.

The Connoisseur

STORY & TRIGGS



Antiques ^{at} most Moderate Prices

A LARGE SELECTION OF

**Fine Old Mahogany Hanging and
Gentlemen's Wardrobes.**

Gate Leg Tables. Dowry Chests.

Oak Settles. Sets of Chairs.

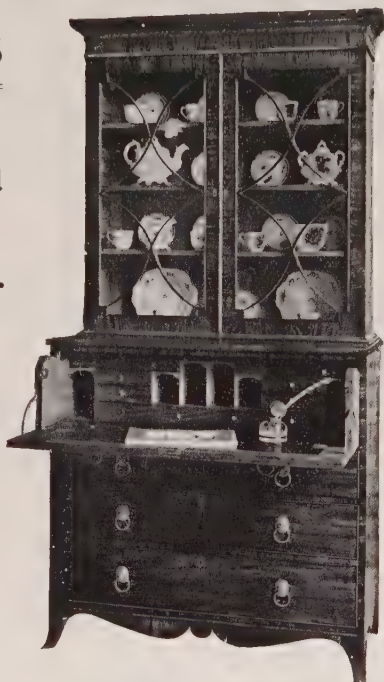
Genuine Old Sideboards.

Bureaus. Tallboy Chests.

Corner Washstands.



A VISIT TO OUR SHOWROOMS WILL BE FOUND
MOST INTERESTING.



From £4 17 6

152 to 156, QUEEN VICTORIA ST., E.C.

3 ft. 7 ins. wide by 7 ft. 3 ins. high.
£19 19 0

Boodle & Dunthorne



— 13 —

**Lord Street,
Liverpool.**

DESIGNERS &
MAKERS OF

All kinds of
**SILVER AND GOLD
WARE.**

DEALERS IN
**DIAMONDS,
PEARLS, OPALS,
and other
Precious Stones.
ANTIQUARIANS.**

Fine pair of old Sevres and
Gilt Candelabras,
33 inches high.
Painting attributed to HENRION.



**INTERIOR
DECORATIONS**

**GEORGIAN
PERIOD
A SPECIALITY**

*20, Motcomb St.,
Belgrave Sq., S.W.*

TELEPHONE 1966 VICTORIA

ROBERSONS

The Connoisseur

"Connoisseur" Extra Number.

JOHN DOWNMAN, A.R.A.

HIS LIFE AND WORKS—WITH 90 ILLUSTRATIONS IN COLOUR & MONOCHROME

BY DR. G. C. WILLIAMSON, LITT. D.

Author of the "Life of John Russell, R.A.," "Richard Cosway, R.A.," "Velasquez," and numerous other works



Price 5/- net in Paper Covers, or Cloth Bound, 7/6 net.

THE BOOK WILL BE PUBLISHED ON OR ABOUT MAY 15th, 1907
AND THE EDITION WILL BE STRICTLY LIMITED

PUBLISHERS:

"THE CONNOISSEUR," CARMELITE HOUSE, E.C.

: THORNTON-SMITH :



DISTINCTIVE & CHARMING FABRICS

A REPRESENTATIVE SELECTION SENT UPON
: APPLICATION :

Brocades, Tapestries, Silks, Taffetas, Linen.

11 SOHO SQUARE W. One Minute From Tottenham Court Road Station.

THORNTON-SMITH

ANTIQUE FURNITURE FOR THE BEDROOM.

A large selection
of
Mahogany,
Walnut or Oak
Chests of
Drawers, from
£3. 0. 0.
each.



A large selection
of
Mahogany,
or
Walnut
Tallboys, from
£8. 0. 0.
each.

Chippendale Mahogany Wardrobe,
£8. 0. 0.

DRESSING TABLES.

WASHSTANDS.

COSTS LESS THAN MODERN FURNITURE.

11 SOHO SQUARE, W. One Minute from Tottenham Court Road Station.



None Better than the Best.

The "DEVON" Fire gives Universal and Complete Satisfaction.

Placed first in recent Official Tests carried out in the New Government Offices jointly by H.M. Office of Works and the Smoke Abatement Society.

Consumption of Fuel and production of Smoke each one quarter less than the average of other 37 competitors, which included practically all the best-known modern domestic fires.

Supplied in a large variety of Artistic Designs to suit any room and any style of building. * * Easily fixed to existing Mantelpieces.

ABSOLUTELY SIMPLE.

Highest Award and Medal at the 1906 (Bristol) Exhibition of the Royal Sanitary Institute.

A full report of the Government Trials, together with a finely Illustrated Catalogue, will be sent free on application to the Sole Manufacturers—

CANDY & CO., Ltd.

The "DEVON" FIRE may be seen burning at the London Showrooms and Offices :—

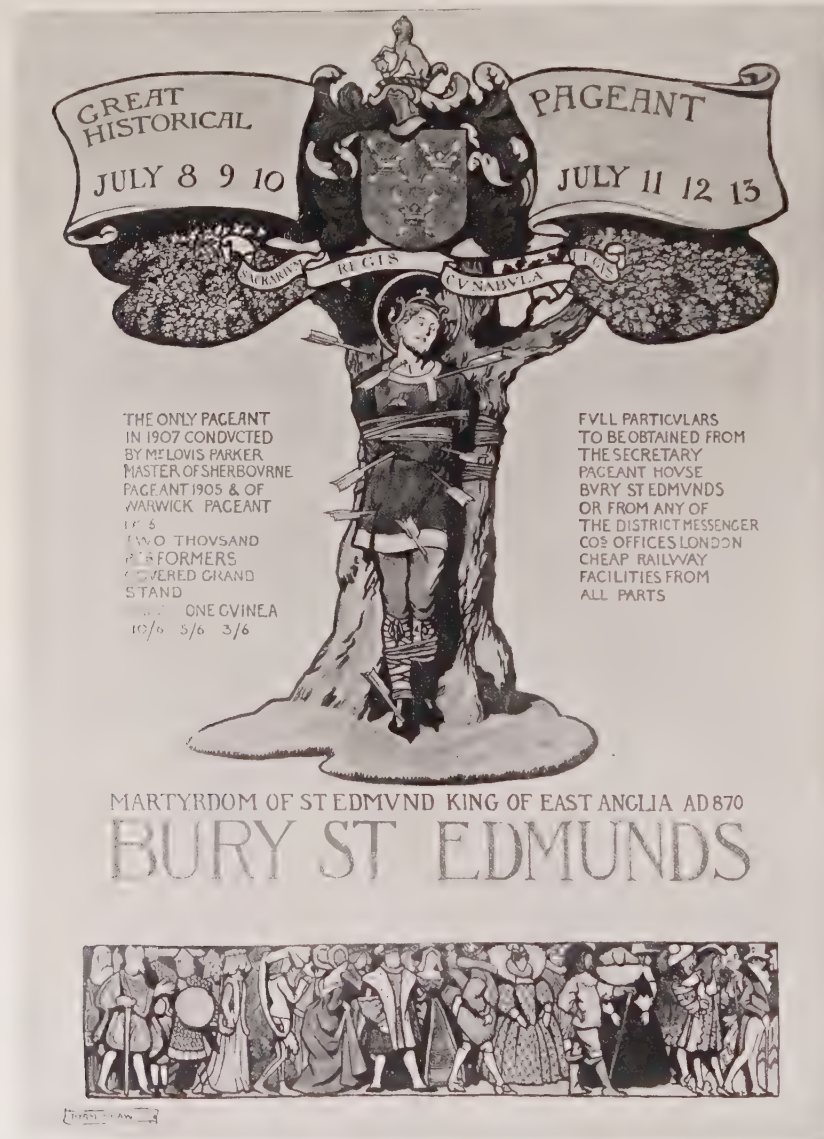
87, Newman Street, Oxford Street, W.,

or *Liverpool Showroom* : Chicago Buildings, Stanley Street, Liverpool.

Works :—HEATHFIELD STATION, NEWTON ABBOT, DEVON.

SOUVENIR NUMBER of the Bury St. Edmunds Pageant.

This illustration is a copy of the beautiful Poster designed for the Bury St. Edmunds Pageant by Mr. Byam Shaw, which is reproduced on the cover (in colours) of the Souvenir Number, to be published early in June.



It will consist of 60 pages, beautifully illustrated in colour and monochrome, of all the episodes in the Pageant. No expense has been spared in the production of this beautiful number, and as the edition is strictly limited orders should be immediately given through your Bookseller, or to the Publishers:

"The Connoisseur," Carmelite House, Carmelite Street, E.C.

ONE SHILLING NETT.

POST FREE ONE SHILLING AND FOURPENCE.

NEW MEISSONIER ETCHING.



Actual size of Work, 32 by 20 inches.

“L' AURORA D'UNE ÉPOPÉE.”

Painted by J. L. E. MEISSONIER—Etched by JULES JACQUET.

MESSRS. JAMES CONNELL & SONS have much pleasure in announcing the forthcoming publication of the above important etching by Jules Jacquet, the greatest living French etcher.

This plate is the finest M. Jacquet has yet produced, and the issue is strictly limited to **300 Remarque Artist Proofs on Vellum at £31 10s. each.**

The proofs will be stamped by the Printsellers' Association, after which the plate will be destroyed.

The subject has never been etched or engraved before.

The Publishers anticipate an early disposal of the whole edition, and respectfully request their patrons to order at once to prevent disappointment.

JAMES CONNELL & SONS,

Fine Art Dealers,

47, OLD BOND STREET, W.,

~~~~~ LONDON. ~~~~~

Illustrated Catalogues of our Publications on application.

# A GREAT PAGEANT OF ENGLISH HISTORY

*Under the patronage of T.R.H. the Prince and Princess  
— of Wales, and many distinguished personages. —*

Fashionable Society, Lovers of the Picturesque, Historical Students,  
Antiquaries, and others, are looking forward eagerly to the . . .

## Pageant of Stirring & Eventful Incidents associated with the History of the Ancient Town of **BURY ST. EDMUNDS**

WHICH WILL BE HELD IN

THE GROUNDS OF THE BEAUTIFUL ABBEY RUINS  
From JULY 8th to JULY 13th.

**E**ACH daily representation will consist of eight Episodes—framed as a Folk Play—  
depicting the Revolt of Boadicea; the Martyrdom of King Edmund; the Founding of  
the Monastery; Norman Monarchs at the Shrine; the Barons swearing to force King  
John to sign the Magna Charta; the Arrest and Murder of Duke Humphrey; Mary Tudor,  
Duchess of Suffolk, at an Old English Fair; and the Dissolution of the Monastery.

The Pageant will be produced under the direction of

===== **MR. LOUIS N. PARKER,** =====

Master of the successful Pageants at Sherborne and Warwick

Choruses, Madrigals, an Orchestra of 100 performers, Dancers, Troupes of Horsemen and Horse-  
women, 200 principal performers, and a crowd of over 1,000, in scenes copied from contemporary  
records; the whole forming a delightful spectacular, dramatic and musical entertainment.

The number of Tickets (10,000 of which have been sold) is strictly limited.

*Prospectuses and all information from the Secretary,  
the Pageant House, Bury St. Edmunds.*

---

Souvenir of the Pageant Number of "The Connoisseur" will be  
published early in June.



Trade Mark

### A Little Ray of Sunshine

shews many of the advantages of Hall's Distemper Walls—shews how beautifully even is the finish, how soft and velvety is the effect, how delicate and pleasing are the colours.

This sunshine, which tells in favour of Hall's Distemper, tells against most other kinds of wall decoration, because it affects the colours. Hall's Distemper colours are permanent—they never fade nor turn black.

Hall's Distemper decoration is entirely free from the objectionable smell of paint, is more artistic than wall-paper, and quicker and cheaper than either. It also possesses great practical advantages—it is applied with a whitewash brush saving much in the cost of labour, sets hard and contains a powerful and effective microbe destroyer. It is made in 70 colours, including rich dark as well as light shades.

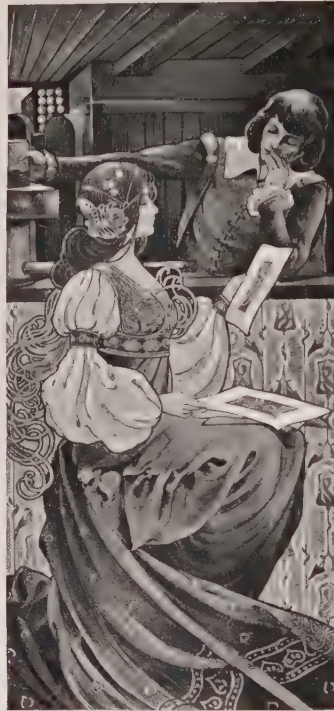
Any decorator can quickly change your paper-covered walls to the modern artistic picture walls made by Hall's Distemper, at little cost. Ask to see the series of artistic stencil friezes now available.

You are invited to send for the Hall's Distemper booklet "Modern Development in House Decoration" with coloured views of Dining, Drawing, Bedroom and Library in Hall's Distemper decoration, sent post free on application to the Sole Proprietors and Manufacturers—

SISSONS BROTHERS & Co., Ltd., HULL.

London Office—199<sup>b</sup>. Boro' High Street, S.E.





# ANDRE & SLEIGH LTD

STUDIOS & WORKS  
**BUSHEY HERTS**

ALSO

LONDON GLASGOW  
LIVERPOOL PARIS

ART ILLUSTRATORS  
AND ENGRAVERS

BY ALL  
MODERN PROCESSES

**JOHN DAVIS & SONS,**  
DEALERS IN ANTIQUES,  
203 & 204, TOTTENHAM COURT ROAD, W.



Mahogany Chippendale Bedstead to be sold a bargain.

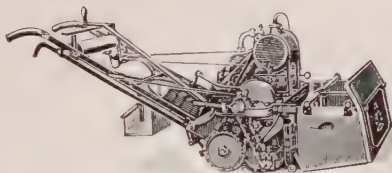
A quantity of Antique Wardrobes, Chest of Drawers, and Old English Furniture in stock to select from.

Inspection Invited.

Catalogues on application.

**SHANKS'S  
PETROL MOTOR MOWERS.**

Used at  
The Oval,  
Lords,  
Welbeck  
Abbey, etc.



Special Machine for Golf Courses.

ILLUSTRATED CATALOGUE ON APPLICATION.

**A. SHANKS & SON Ltd.,** Arbroath and London.

**SPILLMAN'S**

From Newcastle Street, Strand.  
101 & 102, ST. MARTIN'S LANE,

Several Sets Genuine Chippendale Chairs. Old Oak Coffers.  
\* \* Grandfather Clocks. \* \*  
Fine Bureaux. Chippendale  
Mirrors. Antique Persian Rugs  
and Oriental Carpets.



**TRAFALGAR  
SQUARE,  
LONDON, W.C.**

Telephone 4276 GERRARD.



An Old Oak Dresser. \* Several Fine Old Oak Pieces in Stock.

**SALE OF GENUINE  
BRIC-A-BRAC**

to bring collectors and vendors in direct communication.

Fine examples of Antique Furniture.  
Historical Relics. Beautiful old China and Glass.  
Silver, Miniatures, and Jewellery.

**May 6th to 15th.**

**THE MODERN GALLERY,  
61, New Bond Street, W.**

Reference No.

*For Office use only.*

**ANSWERS TO CORRESPONDENTS.**

**ENQUIRY COUPON.**

MAY,  
1907.

Name (State whether Mr., Mrs., or Miss) ....

Address in full

Subject of enquiry .. ..

Date .....1907.

**N.B.—FOR PARTICULARS REGARDING THE USE OF THIS COUPON, SEE BACK.**

**21/-**  
EACH



**“IRONCLAD”**  
THE  
KEYLESS LEVER “BLACK”  
**WATCH.**

One Guinea each.

Marvellous  
Timekeepers.  
Wonderful Value.  
Dust-Proof.  
Oxidized Steel Cases.  
Suited for any  
Climate.

**GRAND PRIX,**  
PARIS, 1900.

Specially adapted for  
Doctors, Ministers,  
Solicitors, Golfers,  
Cyclists, etc., and  
all Professional Men  
and Sportsmen.

Ladies' Sizes from 25/- Every Watch Guaranteed.

Beautifully Illustrated Catalogue for Presents post free.

To be obtained only from Established 1824.  
**R. L. CHRISTIE, Watch Maker and Jeweller,**  
17, 18, 19, and 20, Bank Street, **EDINBURGH.**

**DECORATIVE ART OBJECTS.—CHEAP**—Chinese finely carved Jade, Rock Crystal and Ivories; Cloisonné and Canton Enamel, Porcelain Vases, Japanese Old Netsuki, Swords, Tsuba, Bronze, and Kakemono; Old Italian Cameo and Intagli. Old Boxes of Ivory, Tortoise-shell, China, Amboyna, Oak, Shell, Agate, Limoges Enamels, etc.  
**W. C. WEIGHT, 76, Ship Street, Brighton.**

**ANTIQUÉ FURNITURE** for the Home.  
Price List of genuine old Bureaux, Chests, Chippendale Chairs, Dressers, Quaint Tables and Settles from **JAMES W. PARTRIDGE, The Bank, Alvechurch, Worcestershire.**

5 ft. Chippendale Mahogany Hanging Wardrobe, with panelled doors, and fluted cornice, fine quality, £15 os. od.

**F. JONES, 1, Tavistock Street, BEDFORD.**  
Large Stock of Antique Furniture.

VISITORS TO BELFAST should call at  
**SINCLAIR'S ANTIQUE GALLERY, 18, Castle Lane,**  
to inspect the magnificent collection of **Antique China and Works of Art.** The finest collection of Old China in Ireland always on view.  
Orders and enquiries by post carefully and promptly attended to.

**BOOKS.**—Wm. Brough & Sons, Booksellers and Exporters, are prepared to give Highest Cash Prices for Libraries of any description and of any magnitude. Gentlemen, Executors and others, should communicate with William Brough & Sons, who are at all times prepared to give Full Cash Value for Books in all Branches of Literature. Vendors will find this method of disposing of their Properties to be much more advantageous than Auction, while the worry, delay, and expense inseparable to Auction Sale will be entirely obviated. Catalogues gratis.—313, Broad St., Birmingham. Established 1845. (Telegrams:—"Bibliopole, Birmingham.")

**BOOKS.**—THE CONNOISSEUR, complete in parts to 1906, £3 3s. od.; Dore Gallery, 42/- for 7/6; Trial Oscar Wilde, 25/-; Alken's National Sports, £5 5s. for 35/-; Burton's Arabian Nights, 17 vols., illustrated, unexpurgated, £15 15s.; Boccaccio's Decameron, with extra plates, 2 vols., 35/-; Cruikshank's Water Colours, 42/- net for 21/-; Farmer and Henley's Complete Slang Dictionary, 7 vols., privately printed, £12 5s. net for £3 10s.  
Rare Books.  
Catalogue Free.  
**BAKER'S GREAT BOOK SHOP,**  
14-16, John Bright Street, **BIRMINGHAM.**

**GENUINE ANTIQUES.**—Fine Old Sheraton Serpentine Chest of Drawers, original brass fittings, £12 10s. Fine Old shaped front, six leg Chippendale Settee, £12 10s. Fine Old Chippendale break front Side-board, with brass rail, £18 10s. Fine Old Engraving, "Lady Cockburn and Children," after Sir Joshua Reynolds, engraved by C. Wilkin, good margins, fine condition £8 10s. Fine Old Engraving, "Charles I. and Henrietta Maria and Children," after Van Dyck, engraved by B. Baron, in original carved wood frame, £5. Fine Old China, Pottery, Toby Jugs, etc. No Reproductions sold. Every article guaranteed.

**J. P. WAY, Antique Art Gallery, Park St., BRISTOL.**

**Now ready.** Our Quaint Catalogue No. 2 of Old English Furniture, containing fine examples of Jacobean, Queen Anne, Chippendale, Sheraton, and Hepplewhite Furniture. 16 pages, fully illustrated.  
Post free 6d. from

**A. W. LITTLE & CO., Narrow Wine St., BRISTOL.**

**BEAUTIFUL OLD LACE.** Best Selection of Milanese, Genoese, Point d'Alençon, Needle Run, Limerick, etc., Bridal Veils and Flouncings, and Worked Muslin, in the West of England. Some FINE STAFFORDSHIRE GROUPS. Silk Pictures, China, and Furniture.  
**E. J. LOVELL, Royal Promenade (near Museum), BRISTOL**

**WANTED,** scarce silver tokens. Good price. Bowles, Solicitor, Clifton, Bristol.

**ANTIWORM** has many advantages over every other woodworm destroyer; does not injure the polish, paint or gilding; does not stain the wood or hands; does completely destroy the woodworm. Easily applied. Found invaluable by hundreds.  
Price 2/6, post free. **BATES, CAHIR, TIPP.**

Wanted to purchase for cash, Old Jewellery, Snuff Boxes, Fans, and War Medals. **ERNEST TAINSH, CARDIFF.**

**G. FELL, Dealer in Antiques & Modern Furniture.**  
Corporation St., **CHESTERFIELD.**

**GENUINE ANTIQUE BUSINESS FOR DISPOSAL,** central part of Cheltenham. Fine old Jacobean Chest, £10; Genuine Bureaux and Cabinets, Chippendale and other Furniture; Genuine old Square and Crescent marked Worcester China; Specimens in Bristol, Spode and other China.

**A. BRYAN, 3, North Street, CHELTENHAM.**

**A. G. COX & Co., 407, High Street, CHELTENHAM.**  
For **GENUINE OLD ENGLISH FURNITURE.**

**Specialities:** Enquiries Solicited.  
**OLD OAK, PEWTER, and ANTIQUE BRASS WORK.**

**OLD PRINTS**  
Framed in the Correct Style as under:  

|       |       |       |       |       |       |           |
|-------|-------|-------|-------|-------|-------|-----------|
| 12×10 | 14×12 | 16×14 | 18×15 | 20×16 | 22×18 | 24×20     |
| 3/3   | 3/6   | 4/-   | 4/9   | 5/6   | 6/3   | 6/9 each. |

**VITROGRAPHIC CO., CHELTENHAM.**

**VALUABLE PAIR OF CONVEX MIRRORS** in richly carved frames, with cut-glass drops; Old China, Oil Paintings, Antique Furniture and a fine Old Leather Screen, all old and genuine, at  
**CLARKE'S GALLERIES, 40 & 41, Grand Parade, CORK.**

## SPECIAL NOTICE

Communications and Goods in respect of this enquiry should be addressed—"The Correspondence Manager," Connoisseur Magazine, 95, Temple Chambers, Temple Avenue, London, E.C.

In order to facilitate reference the answers in the Magazine are prefixed by the number of the Coupon and headline indicating the subject. Owing to the great demands upon our space it is impossible to guarantee a reply in the ensuing issue to any applicant, but every effort will be made to insert same promptly, and strict order of priority will be invariably maintained. A note of advice will be duly forwarded to each correspondent a few days prior to the publication of the number containing the information required.

The conditions under which articles may be sent for our opinion are as follows:

1. The fee to be arranged, together with other details, between the owner of the object and ourselves, before consignment.
2. As we insure valuable articles against all risks whilst on our hands, due notice of the amount for which policy is to be liable should be given beforehand.
3. All cost of carriage, both ways, to be defrayed by the owner, and the Proprietors, Messrs. Otto Ltd., cannot accept any responsibility for loss or damage caused in transit.
4. Fragile articles of small dimensions should be forwarded per Registered Post.
5. All objects to be packed in material that can be used for their return.

# HEAL & SON'S

## OLD FURNITURE FOR BEDROOMS

"Tall Boys" and Bow Fronted Chests of Drawers, Wardrobes, Toilet Mirrors and Corner Washstands with copies of old Toilet Wares to fit. Four-Post Bedsteads



made up from fine old posts on modern hygienic principles. A large stock is to be seen at N<sup>o</sup>. 196, etc Tottenham Court Road, London, W.



**EDWIN NICHOLS, Ltd**  
27, New Street,  
WORCESTER.

Dealers  
in . . . **GENUINE ANTIQUES**

Chippendale, Sheraton,  
Hepplewhite, &c.; also  
China, Plate, &c., &c.

INSPECTION RESPECTFULLY INVITED.



Fine Old Stuart Chair.

**Antique Furniture  
and Works of Art**

AT . . .  
**THE OLD HOUSE,  
OXFORD.**

Visitors to the Pageant will find a large stock of Old Oak, Walnut, Chippendale, Needlework, Old China, and Old Prints.

**THE LADIES' ASSOCIATION,  
41, High Street, Oxford.**



Usually in stock—sets of  
CHAIRS, DRESSERS,  
TABLES, CHESTS,  
GRANDFATHER CLOCKS,  
OLD GLASSES, &c.

**SAMUEL HILL,**

— Dealer in Antiques, —

**98, High St., DUDLEY.**

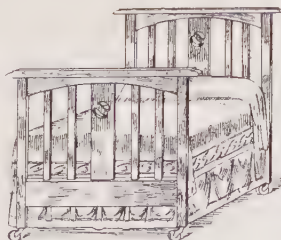
National Telephone 126.

**JAS. SHOOLBRED & Co.**

Tottenham Court Road,  
LONDON, W.

*Manufacturers of  
Hand-made*

**WOODEN  
BEDSTEADS.**



This quaint design Fumed Oak  
Bedstead, fitted with Spring  
Mattress, complete £4 4 0

*Special Designs and further particulars on application.*

Set of 6 Fine old Mahogany Chairs  
in original condition. Genuine  
Antique. Price 35 guineas.



Two Old French Wine Glasses Exquisitely Painted.

**Wm. EGAN & SONS, Ltd.,**  
ANTIQUE DEALERS,  
33, PATRICK STREET, CORK.

**GEO. LUXTON & SONS,**  
GENUINE OLD ENGLISH FURNITURE.  
FINE FURNITURE RESTORED.  
Duke St. and Church St., Cullompton, Devon.

**Old China for Sale.** Worcester, Spode, Crown Derby, Coalport, Mason, Rockingham, Davenport, etc., all genuine. Lists.  
**JAMES HILL, Bachelor's Walk, DUBLIN.**

**R. MORRISON, The Antiquarian Repository, 130 B, Nethergate, DUNDEE.**  
has a splendid selection of Genuine Antiques in Furniture, China, Silver, and Armour.

A splendid Sheraton Mahogany Winged Wardrobe, beaded and cross-banded panels, hanging spaces and sliding trays, 8 ft. 6 ins., £45 0 0

**E. STEWART, Antiquarian Dealer, 33, Frederick St., Edinburgh.**  
Important painting, Death of Nelson, containing fine portraits: full-length Louis XIV., Rigand; Duchess de Orleans, Vandyke, and other portraits and pictures of great interest. Dutch Panels, etc. Chippendale Chairs, Marqueterie Cabinet, Old Iron Coffin, Old Carved Wood, Old Fire Backs, China, Copper, etc.  
OLD PAINTINGS CLEANED AND RESTORED.

**E. FOUNTAINE-BRODIE, "THE NEUK," 26, PORTUGAL STREET, LINCOLN'S INN FIELDS, LONDON, and 288, RENFREW STREET, CHARING CROSS, GLASGOW.** Collector of Antique Furniture, China, Silver, Sheffield Plate, Pewter, Brass, Jewellery, and Lace. *Specialties*:—Beautiful Painted Hepplewhite Couch, Sets of Old Mahogany Queen Anne, Chippendale and Sheraton Chairs. Elizabethan Refectory Table, Jacobean and Queen Anne Oak Dressers, Buffets, Chests, and Delft Racks, Chippendale and Sheraton Cabinets, Tables, Cellarets, and Mirrors.

**Old Chippendale Chairs, Old Gate Tables, Sideboards, Bureaux, Dutch Dressers, and Grandfather Clocks.**  
Expert workmen kept for restoring antique furniture.

**ANDREW SADLER, 347, Byres Road, Hillhead, GLASGOW.**

Rare carved and inlaid Oak Cabinets for sale, 15th and 16th Century. Ancient Gate-leg Tables, from 45/-. Long Oak Dining Tables, on massive legs and stretcher rails under, from £8. Fine Old Chippendale Bureau Bookcase, £26. Old China, Pictures, etc.

**PARKHURST, FURNITURE DEALER,**  
Opposite Station,  
**Haywards Heath, SUSSEX.**  
38 miles, Brighton Main Line.

Mahogany Angle Chair, Serpentine Front, original condition, 70/-.  
Mahogany Chest of Drawers, original Brass handles, 70/-.  
Tortoiseshell Tea Caddy, 30/-.  
Set 6 William IV. Silver Tea Spoons, 17/6.  
**Baxter Oil Prints.**—Fine and rare examples always in stock.  
**C. L. PICKARD, 15, Woodhouse Lane, LEEDS.**

**T. W. RICHARDS,** 12, Blenheim Terrace, LEEDS. *Wanted.* Old Silk Pictures and Staffordshire Pottery.

**J. JOSEPH, 54, Tithebarn St., LIVERPOOL**  
FOR (Near to Exchange Station).  
**Antique Furniture.** Serpentine and Bow Front Sideboards, Bureau Bookcases, Clocks, China, Sporting Prints.

**EDGAR LINCOLN,** Dealer in English and Roman  
144, Kensington High St., W. **COINS**

SIXPENNY COIN CATALOGUE, 7th Edition (260 Illustrations of Coins), post free 7d.

May 1907.—No. Lix.



## HISTORICAL CHAIR

used by Marie Antoinette, brought from the Tuileries to Holland by the King of Holland's Antiquary, has been for the last 50 years in Ireland. Pedigree letter stating the above facts. The Chair is made of Ebony, Tortoiseshell, Silver and Ormolu. Price 275 guineas.

**JAMES HILL,**

Contractor to H.M. War Office and Admiralty,

Bachelor's Walk, DUBLIN.

**OLD ENGLISH POTTERY & PORCELAIN**  
**HYAM & CO.**  
158, Brompton Road  
South Kensington, LONDON

**THOMAS CUBITT,** 283, Fulham Road, S.W.  
(OF NORWICH)  
GENUINE OLD FURNITURE, CHINA, PRINTS, &c.  
*Speciality this month:*—Two Old Mahogany Powder Stands, on tripods, 1 feet, each £3 5s. Old Mahogany Urn Stand, neat brackets, 50/-. Several Old Mahogany Bedside Cupboards, from 50/-. All guaranteed genuine.

Old Oak Settles, Corner Cupboards, Dressers, and Bread and Bacon Cupboards. Also Old China and Delft, Cut Glass, Old Brass, &c., Great reductions in all goods.  
**COURTNEY DUCKETT, 108-9-10, Crawford St., Baker St., W.**

**H. W. GODFREY'S,**  
25, Wardour St., Near Piccadilly Circus, W.  
**GENUINE ARTISTIC ANTIQUES**  
IN QUAIN UNCOMMON JEWELLERY, PLATE, &c.  
AMERICAN VISITORS PLEASE NOTE.  
**INSPECTION INVITED.** Established over 50 years.

**E. A. JOHNSON, 8, Great Turnstile, Lincoln's Inn, W.C.**  
(Near Chancery Lane Tube Station).  
I buy and sell only Genuine Antiques. Old Stafford and other Pottery required. Provincial trade solicited.

**CURIOSITIES,** &c. Over 10,000 Genuine Specimens. Lists.  
**OLDMAN, 77, Brixton Hill, London.**

Several Carved Oak Jacobean Chairs.  
Kingwood and Spruce Bureau.  
*Grand Specimens.*

**ARTHUR JUPP & Co., 35, Red Lion St., Holborn.**  
Telephone 9120 Central.

**E. HARRISON, 47, Duke Street, Manchester Sq., W.** (Close to Wallace Collection).  
**WANTED.**—Genuine Old Hunting, Racing and Coaching Paintings and Engravings.

**VICTOR B. BUTTON,**  
90, York Street, Westminster.  
Established 1861. Telephone—5356, Westminster.  
**CHOICE AND RARE OLD CHINA.**  
Every Specimen Guaranteed Genuine.  
Fine examples of Chelsea, Worcester, Plymouth, Bristol, and all other English Factors.

Old Engravings & Paintings Framed & Restored.  
**ERNEST ALDEN, 39, King's Road, Sloane Square, S.W.**  
Telephone, 1419 Victoria.

# ART WALL PAPERS



The "Princess Ena," 10 6 per piece

CHAS. KNOWLES & CO., LTD.

164, King's Road, Chelsea,  
LONDON, S.W.

THE LARGEST SHOWROOMS IN LONDON.

## GREEN'S

### MOWERS and ROLLERS.

BY ROYAL WARRANT  
MAKERS TO H.M. THE KING

HIGHEST  
AWARD GOLD  
MEDAL ROYAL  
BOTANIC SOCIETY  
1905 & 1906

ALL GOODS SENT OUT  
GUARANTEED  
MAY BE HAD FROM  
YOUR  
IRONMONGER

STAND PRE-EMINENT  
HUNDREDS OF THOUSANDS IN USE WRITE  
FOR ILLUSTRATED PRICE LIST N° 29  
THOMAS GREEN & SON LTD  
LEEDS & LONDON.

## THE WELL FIRE CO.

BOWEN'S PATENT

PERFECT  
FIREPLACES  
OVER 1000  
DESIGNS

NEW ILLUSTRATED  
CATALOGUE FREE  
ON APPLICATION  
SHOWING ALL STYLES  
FROM 50/-

FOR THE  
PARADE  
CLUB  
HOTEL  
OFFICE

MORE HEAT  
LESS LABOUR  
LESS FUEL

WITH OR WITHOUT  
RAISED HEARTH

THE WELL FIRE CO. LTD 33 DOVER ST. PICCADILLY W.

| LIVERPOOL                              | MANCHESTER                                | EDINBURGH                             | GLASGOW                             | LEEDS                              | DARLINGTON                  |
|----------------------------------------|-------------------------------------------|---------------------------------------|-------------------------------------|------------------------------------|-----------------------------|
| SHOW ROOMS<br>34<br>PARADISE<br>STREET | SHOW ROOMS<br>16<br>JOHN DALTON<br>STREET | SHOW ROOMS<br>157<br>GEORGE<br>STREET | SHOW ROOMS<br>157<br>HOPE<br>STREET | SHOW ROOMS<br>7<br>SOUTH<br>PARADE | SHOW ROOMS<br>PARK-<br>GATE |

LARGEST SELECTION OF FIREPLACES IN LONDON ON VIEW

## W. J. McCoy & Sons, Ltd.,

### BELFAST,

Dealers in  
Antiques,  
Old Prints, &c.

Genuine Examples  
always on hand.

One of a pair of exceptionally rare  
Chippendale Hall Chairs, painted  
Heraldic device— "A Demi-wolf, salient,  
regardant, argent, vulned, goutté de  
sang." Price on application.

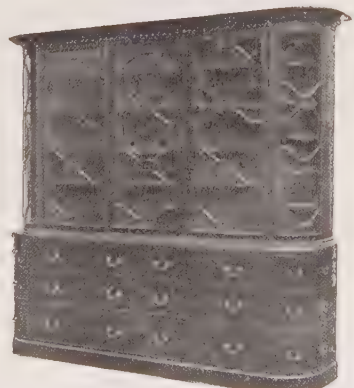
## HARPER,

### ASHFORD,

#### Kent,

Has the Largest  
Stock in the  
South of England  
.. of .

Jacobean, ▯  
Queen Anne,  
Chippendale  
& Sheraton  
Furniture. ▯



9-ft. Chippendale Bookcase.

**W. E. Wood,** 18, Brook St.,  
Hanover Sq., W.

*Unique Selection of Gems for Collectors.*

INSPECTION INVITED.

**OLD GLASS** for Collectors. **DELOMOSNE,**  
29 B, Lincoln's Inn Fields,  
Holborn.

**STAMPS.** Selections of all countries sent on approval.  
Prices extremely moderate. Catalogue free.  
**BRIDGER & KAY,** 65, Bishopsgate Street Without, London, E.C.

**CARLISLE, 40, Beauchamp Place, S.W.**  
On View and for Sale, an unique collection of **Genuine Original Drawings**, by  
Greuze, Watteau, Boucher, etc. Also a fine **Gobelin Portrait of Napoleon**,  
after David.

**Miss M. MALET** invites collectors to inspect antiques of all kinds, at  
moderate prices, displayed in her showroom:—  
A Louis XV. Crystal de Roche Chandelier, and a Robe of Venice Point,  
with rare design introducing animals, are among the costly things she  
is commissioned to sell from private houses.

526, OXFORD STREET, MARBLE ARCH, W.

**B. B. BLAKE, 44, South Molton St., W.**  
Has a fine  
Collection of **OLD CHINA & JADE.**  
Full particulars on application.

**P. ELLIS, 249, High Holborn, LONDON, W.C.**  
Offers this month.—Old English Arm Chairs, 35/., 45/.,  
55/., 60/.. Corner Washstands, 16/6, 28/6, 32/6. Bureau  
Bookcases, £6, £8, £10.

For Foreign governesses, chauffeurs, shop assistants,  
clerks, servants, apply Information Bureau, "Daily Mail"  
Offices, 3, Carmelite House, Temple, London, E.C.

FOR ART LOVERS WITH LIGHT PURSES.  
**TAGENT'S GALLERY,**  
51, Great Portland Street, W.

Telephone 1-14073 Central. (Near Oxford Circus).

**CHOICE PICTURES** by Old and Modern Masters.  
**ORIGINAL DRAWINGS** from famous collections.  
Bronzes.

**HENRY VAN KOERT,**

38, Hanway St., Oxford St., London, W.

**SPECIALIST** in the **RESTORING** of **OLD** and  
== **VALUABLE CHINA, ENAMELS, etc.** ==

*G. Booth Jones*  
"The Antiquary"  
*Manchester*  
Buyers should scan my con-  
cise catalogue, now in press  
and free to first 300 applicants.  
800 Bargains  
(in all branches)  
tabulated & priced

Corner of old  
St. Ann's Churchyard.  
Branch:  
South King Street.

**GENUINE ANTIQUE FURNITURE**, in the rough or done up. Dressers,  
Settles, Chairs, Bureau Bookcases, Chests, Gent's Wardrobes, Welsh  
Cabinets, Hanging Presses, Gate Tables. Very fine Carved Oak Jacobean  
Bedstead, original condition. Photos sent. Trade supplied.

**S. LLOYD & SON, OSWESTRY, SALOP.**

Specially fine **Queen Anne Hall Table**, with marble top.  
Size 6 ft. 6 in. by 3 ft., in original condition, from a local  
mansion.

**GEO. FORD & SON, Antique Dealers, Newark-on-Trent.**

May 1907

Old Oak Chests, from 20/-. Old Oak Gate Leg Tables, from 40/-. Small  
Oak Bureau, 33/6. Queen Anne Dressing Glass, 3 drawers, 23/6. Walnut  
Chest of Drawers, oyster veneer, oak lined, Queen Anne period. Queen Anne  
Table, hooded shoulders, £3 7s. 6d. Chip Corner Washstand Mahogany, 17/6.

**BULLEN, 27, 32, 37, and 39, Elm Hill, NORWICH.**

**J. BRETT & SONS, Ltd.,**  
92, PRINCE OF WALES ROAD, NORWICH.  
for good **ANTIQUE FURNITURE.**  
ONLY TWO MINUTES' WALK FROM THORPE STATION, NORWICH.

**FIVE LARGE BOOKCASES, 8 to 11 feet long.**  
Large Stock of **CHAIRS, SIDEBORDS, BUREAUS,**  
and **BOOKCASES.** Trade Supplied.

**R. E. TREASURE, Crooked Lane, Preston.**

**JOHN WESTHEAD & Co.,** *Antique Furniture and*  
*Old China Dealers,*  
ESTABLISHED 1821.  
174, Friargate, and 16, 17, 18, Orchard Street, PRESTON.

**ST. BOTOLPH'S GALLERIES, Tubs Hill, SEVENOAKS**  
(Antique Dealers).  
A genuine Old English Grandfather Striking Clock in Oak Case, £13. Cromwellian  
Bracket Clock, £5 10s. Quantity of Blue & White Spode China (marked), various prices.  
30 minutes' motor drive from town through the most beautiful country.  
Telephone—53 Sevenoaks. Manager—Mrs. BRITER.

FOR SALE.—Genuine Old Chippendale Settee; also  
fine Sheraton Cabinet, and other fine pieces. A valuable  
Antique Mahogany Sideboard, Serpentine Front, in per-  
fect original condition. Write for Photos to  
**WYNN, Meadow Place, SHREWSBURY.**

The Clock Tower,  
SOUTHSEA.

*Ernest Smith*  
Finest  
Selection of  
Antique Furniture  
in South of England.  
Six Handsome gilt Italian Chairs, price, 20 guineas. Photo on application.

**J. W. ROSE & SON, "Monument"** **SLEAFORD, Lincs.**  
Collectors of the Genuine Antique, either in Furniture, Prints, China, or  
Sheffield Plate, also in early Steel, Copper and Brass pieces, should not  
fail to call and inspect the "Tit-Bits" from the Fens when on tour through  
Lincolnshire by Motor or Rail. (Only three minutes from the Station.)  
Speciality: Old Prints, Fine Gallery Show.

**Mrs. DUFFIN, 17, Friars St., STIRLING.** Patronized by Royalty.  
Nankin, Chelsea, Crown Derby, and other Old English China.  
Cut Glass, Sheffield Plate, Curios, Antique Furniture.  
**SPECIAL.—Grandfather Clocks in Mahogany and Oak,**  
**Corner Cupboards, and Gentlemen's Wardrobes.**

**WANTED.—"Richmond's Annals of Stockton."**  
**FOR SALE.**—Fine Old Shakesperean Portrait, in old carved wood frame,  
also fine portrait of young girl in white dress, pink sash, and picture hat,  
in original condition. Unrestored size, 36 in. by 28 in.  
**ARMSTRONG & SON, 162 & 39a, High St., Stockton-on-Tees.**

**Old Furniture Faithfully Restored and Inlaid**  
BY EXPERT WORKMEN.  
**ALL KINDS OF ART CABINET WORK.**  
**W. S. WILLIAMSON, Woodstock Road, TAUNTON.**

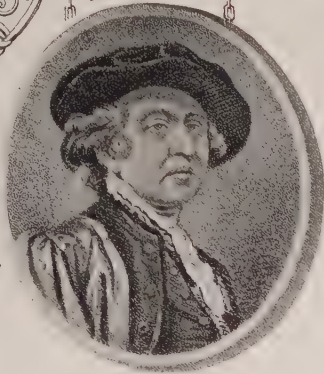
**Two-handled Cup, plain,** Maker  
date 1745, 14 oz. Rd. Bayley,  
£15 10 0  
**H. HARDCASTLE, 31, Stonegate, YORK.** Send for List of  
Antique Plate.

**Use STEPHENSON'S**  
**Furniture Cream**  
**and Floor Polish**  
**STEPHENSON BROS. Ltd., BRADFORD**

The Proprietor of "THE ANTIQUARY," Manchester, wishes  
to recommend a steady, industrious Assistant, with 15 years  
qualifying experience, to a position of trusted salesman-  
ship, packer, &c., and will be pleased to answer enquiries.  
Write Box 1014, "THE CONNOISSEUR," 95, Temple Chambers, Temple Avenue, E.C.

Telephone No.  
1561 Gerrard.

Established 1794.



## Messrs. PUTTICK & SIMPSON,

Fine Art Auctioneers.

47, Leicester Square, London.

(Formerly the Mansion of Sir Joshua Reynolds, P.R.A.).

THESE FINE GALLERIES WERE SPECIALLY DESIGNED  
— AND BUILT FOR THE PROPER DISPLAY OF —

**Pictures, Engravings, Antique Furniture, China,  
Works of Art and Antiquities generally.**

SALES DAILY THROUGHOUT THE SEASON.

Messrs. PUTTICK & SIMPSON are always pleased to advise clients as to the value of property they wish to sell.  
Experienced Valuers call on receipt of letter or telegram.

## THE GEIGER COLLECTION OF ANCIENT GERMAN IRONWORK

BELONGING TO THE

**Gothic and Renaissance Periods.**

A magnificent breastplate; upwards of fifty door locks,  
complete sets of door and chest furniture, locks, keys,  
door knockers; grating for Sakraments' haus, etc.

*The above celebrated collection will be on view  
and for sale until the middle of May at—*

**THE FINE ART SOCIETY,  
148, New Bond St., London.**

## Wanted to Purchase !

TURNER (George)—The Seasons, the set of four,  
or any.

DIGHTON—The Months, the set of twelve, or any.

NASH (J.)—Coloured Drawings of Old English  
Mansions.

18th Century Books, or Collection of Plates,  
illustrating Ornament, Decoration,  
Metal-work, Ceilings, Chimney-  
pieces, Furniture, &c.

**B. T. BATSFORD, Bookseller, 94, High Holborn, LONDON.**

ESTABLISHED 1843.

A Firm of Art Printers desires to correspond with artists willing  
to submit designs for book covers, calendars, posters, showcards,  
etc. Also designs pertaining to artistic advertising.

Address—ART MANAGER, c/o "THE CONNOISSEUR," 95, Temple Chambers.

## Old Wedgwood

1760-1795.

**F. RATHBONE**

(Expert of 30 years' experience)

Has on view a fine collection of pieces of the highest  
quality and importance.

**Salt Glaze, Whieldon, and Old English Pottery.**

**20, Alfred Place West,**

**South Kensington** (near Museum  
and Stations),

**LONDON, s.w.**

## Old Jewellery and Antique Silver Purchased

Full Market Price given

Correspondence Invited



**THOMAS EDWARDS**

**3, Crown Place, Harrogate**

Established  
1807

## HODGSON & CO.

Telephone No. 7291  
Central

AUCTIONEERS OF LITERARY PROPERTY

AND

**EXPERTS IN RARE AND VALUABLE BOOKS,**

**— Manuscripts, Autographs, Book-Plates, and Engravings —**

Valuations made for Probate, Partnership or other purposes Terms Moderate

Executors and others having Libraries or Collections of Books to dispose of should communicate with us without delay. By reason of our extensive  
connection with Librarians, Book Buyers, and Collectors in all parts of the Kingdom (as well as on the Continent and in America), our rooms  
offer unequalled opportunities for the expeditious and satisfactory sale of all classes of Literary Property. We are able to send experienced packers  
(if necessary) to all parts of the country at a day's notice to arrange for removing the Books to London. Catalogues of our Sales forwarded to Book  
Buyers and Collectors on application.

**Auction Rooms: 115, Chancery Lane, LONDON, W.C.**

**THE LIGHT OF THE  
PRINTING WORLD**



**BEMROSE**  
**& SONS LTD**  
LONDON · 4 · SNOW · HILL · E · C ·  
DERBY · MIDLAND · PLACE

## Colonial & Foreign Postage Stamps.

*Superb copies at low prices.*

Approval selections sent.

Collectors are particularly requested to send  
want lists, which will have careful attention.



**W. HOUTZAMER,**  
368, Strand, LONDON, W.C.

## LIFE AND WORKS OF JOHN DOWNMAN, A.R.A.

This extra number of "The  
Connoisseur" will be published  
— about the 15th May. —

90 Illustrations.      Colour and Monochrome.

5/= nett.

May, 1907.—No. lxxix.

## "The Connoisseur"

can be obtained on the Continent  
from all Booksellers, and wholesale  
at the undermentioned addresses:

### SAARBACH'S NEWS EXCHANGE

AT . . .

**MAINZ:**

**I Clarastr**

**PARIS:**

**9 Rue St. George's**

AND . . .

**MILAN:**

**I Via Firenze**

## "The Connoisseur" Index and Title Page

**For Volume XVII.**



**PRICE SIXPENCE.**



THE Index, with Title Page, to Volume XVII.  
of "THE CONNOISSEUR," for January  
to April, 1907, is now ready, and may be obtained  
through any Bookseller, Newsagent, or Railway  
Bookstall, or it will be sent Post Free by the  
Publishers, 2, Carmelite House, Carmelite  
Street, E.C., on receipt of Sixpence in stamps.  
The Index is thoroughly exhaustive, and will be  
found invaluable for reference.

The Indices for **Volumes II. to IV. and VI. to  
XVI.** can also be obtained at the same price.

## There's no waste

with a packet of Brown & Polson's "Patent" Corn Flour, their first quality.

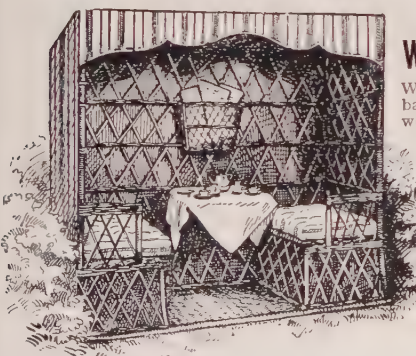
It is put up in a neat cardboard box that is easily opened *without cutting*.

The Corn Flour is enclosed in a paper bag so that it can be taken out *without spilling*. The bag also keeps it clean and good.

Examine the packet, and you will easily recognise it again, thus you will always be sure of having the best Corn Flour.

Ask for

# Brown & Polson's "Patent"



### THE BELVOIR WICKER ARBOUR

With let-down flap table, basket for books, needle-work, &c. Being light it is easily turned in any position. Shelters from wind and sun. Price complete, in Striped Tick, £3 5 0. Shower-proof, £4 7 6. To Fold, 15/- extra. Lawn Wicker Tent, £1 14 0. Illustrated Catalogue free.

GORRINGE & Co., 23a Dept., Queen's Walk, NOTTINGHAM.

## FENTON & SONS,

11, New Oxford Street,  
LONDON

(ESTABLISHED 1880.)

HAVE a Large Collection of  
OLD ENGLISH & FOREIGN

### Arms & Armour,

Antique China, Furniture,  
Metal-Work, Carved Oak,  
Curiosities and Antiquities  
of all kinds.



11, New Oxford Street (Near Mudie's Library and the British Museum).

## SATISFACTION

is the rock foundation on which the enormous business in

# "Swan"

### Fountain Pens



Size 1 "SWAN,"  
fitted with pocket  
clip, Nickel, 11/6;  
Silver, 12/6; Rolled  
Gold, 13/-

has been built. We guarantee that every purchaser is pleased. If he or she obtains a pen which does not suit, it may either be exchanged or money is refunded.

Every Pen a Pleasure

SEE  
CATALOGUE

10/6, 16/6, 25/- UP TO £20.  
Of all Stationers and Jewellers.

### Mabie, Todd & Co.

79 & 80, HIGH HOLBORN, W.C.

Branches: 93, Cheapside, E.C.; 95a, Regent St., London, W.  
3, Exchange St., Manchester; and at Paris, Brussels, New  
York, & Chicago.

WRITE FOR CATALOGUE, POST FREE

# RANSOMES' LAWN MOWERS



By Royal warrant makers to  
H.M. the KING

Royal Botanic  
Society  
1904, 1905 & 1906  
GOLD MEDALS

R.A.S.E.  
London 1904  
SILVER MEDAL

Royal  
Horticultural  
Society 1906  
SILVER MEDAL



## The Best in the World.

IN ALL KINDS & SIZES.

All mowers sent on a month's free trial, and carriage paid.

BOOK COLLECTORS SHOULD SECURE AT ONCE!

# The Works of Théophile Gautier

The only English translation of these works

By PROFESSOR F. C. De SUMICHORAST

Limited to 100 Sets of 24 Volumes. The whole edition for Great Britain has been acquired by Mr. Henry Bumpus, and readers of "The Connoisseur" should take immediate advantage of this opportunity of acquiring this Great Writer's works

There are over 100 superb Illustrations, and the Printing and Paper are of the Best

**Mr. Bumpus is offering this grand Edition-de-Luxe, 24 volumes, at first, for £12 : 12 : 0, but after June 1st, will raise the price to £18 : 18 : 0 nett**

The Contents and Order of Publication are as follows:

- |                                                                    |                                           |                                                                                      |
|--------------------------------------------------------------------|-------------------------------------------|--------------------------------------------------------------------------------------|
| I. Mademoiselle de Maupin, with Essay, Introduction and Preface    | IX. The Louvre                            | XX. Paris Besieged                                                                   |
| II. Mademoiselle de Maupin                                         | X. Constantinople                         | XXI. The Nightingales, Miliotona, Jack and Jill                                      |
| III. The Grotesques (Villon, Scarron, Cyrano de Bergerac)          | XI. Spirite                               | XXII. Elias Wildmanstadius, The Marchioness's Lap Dog, The Thousand and Second Night |
| IV. Travels in Spain                                               | XII. The Quartette                        | XXIII. Art and Criticism (Victor Hugo, Baudelaire, Delacroix, etc.)                  |
| V. Romance of a Mummy                                              | XIII. Travels in Russia                   | XXIV. Enamels and Cameos, and other Poems                                            |
| VI. Portraits of the Day (Vigny, Lamartine, Balzac, Fanny Elssler) | XIV. Travels in Russia                    |                                                                                      |
| VII. Travels in Italy                                              | XV. Avatar, Jettatura, The Water Pavilion |                                                                                      |
| VIII. Fortunio, One of Cleopatra's Nights, King Candaule           | XVI. History of Romanticism               |                                                                                      |
|                                                                    | XVII. Captain Fracasse                    |                                                                                      |
|                                                                    | XVIII. Captain Fracasse                   |                                                                                      |
|                                                                    | XIX. Captain Fracasse                     |                                                                                      |

A Prospectus will be sent on application

Telephone 1976 Holborn

**HENRY F. BUMPUS, 333, High Holborn, London, W.C.**

## The Home : *Its Architecture, Decoration and Furnishing*



The following recently constructed houses, designed by some of the leading domestic Architects of the present time, have been described and illustrated in THE WORLD in the series entitled "Houses of To-day"

- |                                               |                       |                                         |                           |
|-----------------------------------------------|-----------------------|-----------------------------------------|---------------------------|
| Jan. 8 Little Court, Farthingstone, Northants | Mr. Walter Cave       | Feb. 19 "The Brae," Farnham             | Mr. W. H. Ansell          |
| Jan. 15 Ewelme Down, near Wallingford         | Mr. Walter Cave       | Feb. 26 "Belle Isle," Lough Erne        | Mr. P. Morley Horder      |
| Jan. 22 Greystoke, Banbury Road, near Warwick | Mr. P. Morley Horder  | Mar. 5 A West Country House, Windermere | Mr. Dan Gilson            |
| Jan. 29 Phyllis Court, Hampstead              | Mr. C. H. B. Quennell | Mar. 12 Broadleys, Windermere           | Mr. C. F. A. Voysey       |
| Feb. 5 8, Addison Road, Kensington            | Mr. Halsey Ricardo    | Mar. 19 Cottage at Garden City          | Mr. Lionel Crane          |
| Feb. 12 Chapelwood Manor, Ashdown Forest      | Mr. A. N. Prentice    | April 2 Mill House, Tadworth            | Messrs. Forsyth and Maule |

Those who have problems to solve connected with building, decorating, fitting and furnishing of the Town or Country House will find this series useful and interesting

Sixpence  
Weekly

# "THE WORLD"

is published  
simultaneously in  
London and Paris

"The World" treats of practically every subject which is of interest to English-speaking gentlemen and gentlewomen

OFFICES : 1 York Street, Covent Garden, W.C. 9 Fleet Street, E.C.; 36 Rue du Sentier, Paris

## The Auction Room Lounger

Pithy Notes on the events of the week in the various Auction Rooms appear in "The World." These notes cover the sales of

HOUSES

GROUND RENTS

INVESTMENTS

ANTIQUES

OBJETS D'ART

CURIOS, &c.

An ILLUSTRATION is given each week of an interesting house, as well as reproductions of some articles which have aroused or are arousing interest in the Sale Room

## J. M. W. TURNER.

By SIR WALTER ARMSTRONG. With 103 illustrations.  
Edition on Special Paper **£8 8s. net.** Imperial 4to.

## English Historical Series

Final and Completing Volume.

## QUEEN ANNE.

By HERBERT PAUL, M.P. Uniform with "Mary Stuart" by Sir John Skelton and "Queen Elizabeth" by Mandell Creighton, &c. Fine paper Edition. Royal 4to. **£3 3s. net.** Edition on Japanese paper, with duplicate set of plates, **£8 net.**

## NATURE STUDY.

By W. J. GORDON. Each volume contains 33 full-page Plates containing a Coloured illustration of every Species. Crown 8vo. Price **6s. each.**

|                                       |                                                 |
|---------------------------------------|-------------------------------------------------|
| OUR COUNTRY'S FLOWERS.                | OUR COUNTRY'S SHELLS.                           |
| OUR COUNTRY'S BIRDS.                  | OUR COUNTRY'S FISHES.                           |
| OUR COUNTRY'S BUTTER-FLIES AND MOTHS. | OUR COUNTRY'S ANIMALS (Mammals, Reptiles, etc.) |

By THE SAME AUTHOR. Crown 8vo. Cloth, **3s. 6d.**

## Eggs of British Birds.

Being a supplement to "OUR COUNTRY'S BIRDS." With 16 full-page Coloured Plates, 398 Figures of Eggs, and a list of British Birds past and present.

LONDON :

SIMPKIN MARSHALL, HAMILTON, KENT & Co., Ltd.

## James Rimell & Son

(Late of 91, Oxford Street),

DEALERS IN OLD BOOKS AND ENGRAVINGS,

53, SHAFTESBURY AVENUE, LONDON, W.

(Corner of Wardour St., and near Piccadilly Circus).

### JUST OUT

## Catalogue of Topography of Great Britain & Ireland

Including BOOKS, ENGRAVINGS and DRAWINGS. 84 pages, containing over 2,200 items.

POST FREE ON RECEIPT OF TWO STAMPS.

Other interesting Catalogues sent on application.

*Books and Engravings bought or exchanged.*

## "ONE HUNDRED MASTERS OF THE PRESENT DAY."

Published in 20 Parts, each containing Five Coloured Reproductions after the best

## MODERN GERMAN ARTISTS,

PRICE 2/- NET EACH.

Bound in One Volume,  
Half Persian **£2 2s. net.**

The High-water Mark of Three-colour Reproduction.

A Specimen Part will be sent Post Free on receipt of P.O. for 2/-.

GOWANS & GRAY, Ltd., 5, Robert St., Adelphi, London, W.C.

And 58, Cadogan Street, Glasgow.

## EARLY ENGLISH MEZZOTINT PORTRAITS

### CATALOGUE

OF AN

## Interesting Collection,

INCLUDING MANY BY THE

## Rarer Masters of Mezzotint,

NOW ON SALE AT

## E. PARSONS & SONS, 45, Brompton Road, London, s.w.

SENT TO COLLECTORS POST FREE ON  
RECEIPT OF SIXPENCE IN STAMPS.

OTHER CATALOGUES OF ENGRAVINGS, ETCHINGS,  
AND BOOKS MAY ALSO BE HAD ON APPLICATION.

*Libraries and Collections of Engravings or single  
items purchased for Cash in Town or Country.*

### SELECTIONS FROM

## The Autotype Company's PUBLICATIONS.

(Permanent Monochrome Carbon.)

**THE OLD MASTERS.** From the principal National Collections, including the National Gallery, London; the Louvre, Dresden, Florence, &c.

**MODERN ART.** A Numerous Collection of Reproductions from the Royal Academy, the Tate Gallery, the Walker Art Gallery, the Luxembourg, &c.

**G. F. WATTS, R.A.** The chief Works of this Artist are Copied in Permanent Autotype.

### ROSSETTI, BURNE-JONES.

A Representative Series of Works by these Painters.

### ETCHINGS AND DRAWINGS

by REMBRANDT, HOLBEIN, DÜRER, MERYON, &c.

*Prospectuses of above issues will be sent free on application.*

Full particulars of all the Company's publications are given in

### THE AUTOTYPE FINE-ART CATALOGUE.

ENLARGED EDITION, with Hundreds of Miniature Photographs and Tint-Blocks of Notable Autotypes.

For convenience of reference the Publications are arranged Alphabetically under Artists' Names.  
Post free, One Shilling.

A Visit of Inspection is invited to

**The Autotype Fine-Art Gallery,  
74, New Oxford Street, London, W.C.**

*The Connoisseur*

# HAMPTONS

*The pieces illustrated below are typical examples of the hundreds of exceptionally interesting Antiques now on view at Hamptons.*



Remarkably fine James II. Walnut Chair, beautifully carved and in perfect condition



Exceptionally good specimen of a William and Mary Centre Table, beautifully inlaid top, supported by twisted legs and shaped stretcher. Top 4 ft. 4 in. by 2 ft. 8 in.



William and Mary Walnut Single Chair, very finely carved back

*Antique Galleries Pall Mall East, London,*  
S. W.

THE . . .

**SPANISH ART GALLERY,**  
**50, Conduit Street,**  
**LONDON, W.**



**ART DEALERS AND IMPORTERS**  
**OF ANTIQUITIES FROM SPAIN.**

*Antique Embroideries, Brocades, Velvets, Persian Rugs, Armour,  
Furniture, Gothic Pictures, China, Jewellery, Silver, Enamels, &c.*

**RARE MUSEUM OBJECTS.**

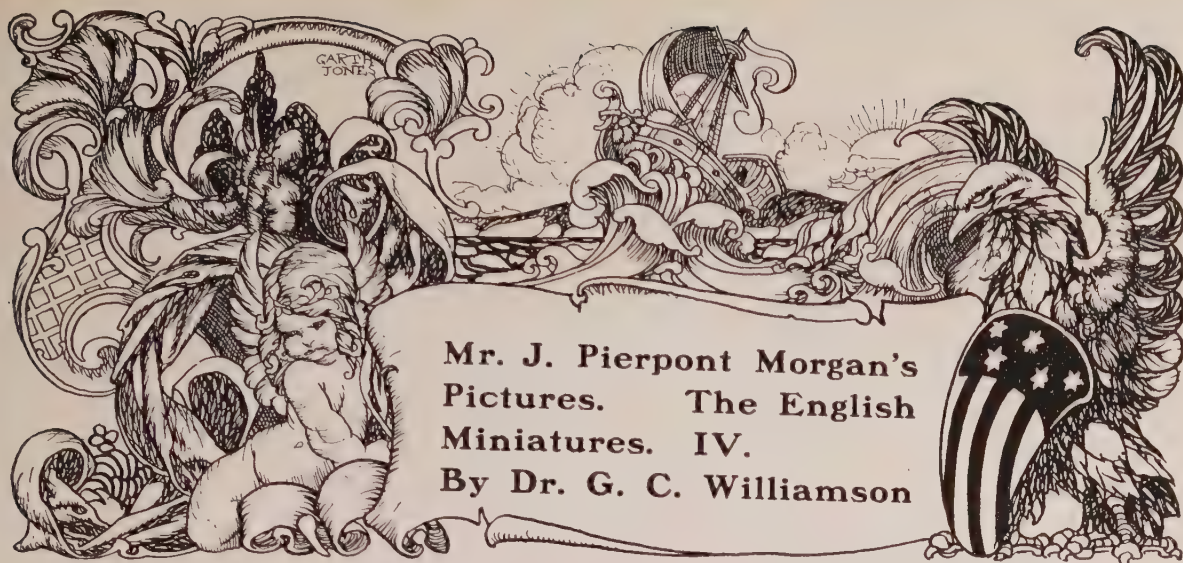




PORTRAIT OF A YOUNG FLORENTINE NOBLEMAN  
(FROM THE HAINAUER COLLECTION)

BY SANDRO BOTTICELLI

IN THE POSSESSION OF MESSRS. BERNARDINI



**Mr. J. Pierpont Morgan's  
Pictures. The English  
Miniatures. IV.  
By Dr. G. C. Williamson**

IN resuming our survey of the English Miniatures in this famous collection we must pass over such painters as Vaslet (No. l.); Sir Robert Strange; Bogle, "the little lame man, very poor, very proud, and very singular"; Joseph Saunders, whose miniatures are often given to Smart; Priscilla Wright (No. li.), who married a solemn, melancholy painter who insisted upon his wife painting all her work in a very dull key, and eventually committed suicide; Benjamin Arland and others, and come on to "Little John Smart." Here we cannot fail to admire the work of an extremely dexterous painter whose knowledge of the anatomy of the face was quite wonderful, and whose exquisite treatment and refined scheme of colouring is worthy of the closest scrutiny.

His portraits are not those which attract instant attention—they are so quiet and reticent in their colour scheme (No. lii.)—but once noticed, the miniatures of this little simple, devout artist, who belonged to

the curious Society of Sandemanians, will always be greatly sought for by those who appreciate beauty.

As a rule these miniatures are very tiny, but Mr. Morgan has one of an unusually large size, representing Dr. Anderson, an eminent botanist, responsible for the introduction of sugar cane, American cotton, and the English apple-tree into the province of Madras. There are several other dainty works by John Smart well worth careful study in the Pierpont Morgan cabinet.

One of its greatest treasures is the only miniature which can with any sense of probability be attributed to Hoppner (No. liii.) It bears his name on its reverse, in handwriting believed to be that of the artist, and certainly closely resembling it. The Countess of Exeter, whose portrait it is, was undoubtedly painted by Hoppner, and a stipple print was made from the picture.

The miniature before us is not an exact copy of



NO. L.—THE DUCHESS OF LEINSTER BY LEWIS VASLET



NO. LI.—SIR C. N. LAWES BY PRISCILLA WRIGHT

that print, but very closely resembles it, and as there has always been a tradition that Hoppner on one occasion turned his attention to miniature painting, there seems little reason for questioning the accuracy of the statement which for a long time has attributed this characteristic work to him.

We now come to Cosway, and an embarrassment of riches is set before us, in the drawers holding this famous collection. Undoubtedly the most important miniature is that representing Madame Du Barry (No. liv.), perhaps one of the most wonderful works Cosway ever painted. It has been called an unfinished miniature, and so to a certain extent it is, but all that

attracts attention, and if Cosway had never executed anything else than this famous sketch in colour he would have been known as one of the most wonderful and brilliant miniature painters the world has ever produced.

Another very fascinating portrait represents the Baroness



No. LII.—LADY OAKELEY  
BY JOHN SMART

Willoughby de Eresby and her son, Lord Gwydyr, when quite a tiny boy. This was given by Lady Willoughby to her solicitor, as an expression of her gratitude to him for having successfully carried through a very complicated piece of business in respect to the title deeds of a property known as Gwydyr Castle, which now belongs to the Earl Carrington, K.G.

A portrait of Mrs. Parsons (No. lv.) came from the Lawrell family and had been for years kept away from the light, shut up in a close-fitting gold locket. It has, therefore, retained its original colouring to a very extraordinary extent, and the blue dress which the lady is wearing, and the blue velvet trimming her



No. LIII.—THE COUNTESS OF EXETER  
BY JOHN HOPPNER, R.A.

is necessary for understanding the character of the fair lady, and for appreciating both the beauty of her countenance and the dexterity of the artist, is there, and, therefore, the portrait is finished.

It reveals an exquisite face, full of charming and refined fascination, perhaps not the face of a good woman, but undoubtedly the features of a very charming one, and all the ability that Madame Du Barry possessed to win her way and obtain her purpose are perfectly revealed to us in this marvellous sketch. It is small wonder, indeed, that this miniature when sold at Christie's created marked enthusiasm and fetched the highest price up to that time ever obtained for any work by Cosway.<sup>1</sup>

The moment the cabinet is examined, this portrait



No. LIV.—MADAME DU BARRY BY RICHARD COSWAY, R.A.

## *Mr. J. Pierpont Morgan's Pictures*

hat, with feathers of the same colour, seem to be in a state of as perfect brilliance as when the miniature was first painted. A little lower down, there are two portraits which have more than ordinary historical value—those depicting Mrs. Fitzherbert (No. lvi.) and the Prince Regent. They came into the possession of one of the witnesses of the Prince's private marriage, and were given to him as a memento of that occasion. On the back of Mrs. Fitzherbert's miniature was a lock of the Prince Regent's hair, and a smaller lock of Mrs. Fitzherbert's hair adorned the reverse of the portrait of her husband.

The Prince Regent is very well represented in the collection of Mr. Pierpont Morgan, who owns, for example, the delightful portrait of His Royal Highness in black and orange fancy dress (No. lvii.), at one time in the Joseph collection. There is also an excellent portrait of the Prince in uniform from the Whitehead collection, and a very well-known

miniature representing him in grey and pink fancy dress, set in a contemporary pearl frame surmounted by a royal crown.

Besides the Prince Regent, there are portraits of Frederick, Duke of York, and Edward, Duke of Kent; of Augustus, Duke of Sussex, and his wife, Lady Augusta Murray, the last-named having been in the famous Truro collection, sold at Christie's in 1893. Then there is a portrait of Princess Frederica, the daughter of the King of Prussia, wife of the Duke of York; another of Princess Charlotte

when a child; and a large one giving a half-length figure of Prince Leopold, her husband, who afterwards became King of the Belgians.

Of famous beauties, we must mention the portraits of Jane, Duchess of Gordon; Georgiana, Duchess of Devonshire; Elizabeth, Countess of Derby; Lady Hamilton (No. lviii.); Lady Elizabeth Foster, afterwards Duchess of Devonshire; Lady Duncannon, Lady Abingdon, and Lady Eglinton (No. lix.), the last-named being a magnificent



NO. LXI.—LADY JANE GORE

BY RICHARD COSWAY, R.A.



NO. LXIII.—THE HON. MRS. BROWNLOW NORTH  
AND HER SON

BY RICHARD COSWAY, R.A.



NO. LXV.—EDWARD, THIRD  
EARL OF DERBY, AND HIS  
SISTER CHARLOTTE AS CHILDREN  
BY RICHARD COSWAY, R.A.



NO. LXII.—LADY BERWICK  
BY RICHARD COSWAY, R.A.

THE LAST MINIATURE HE PAINTED



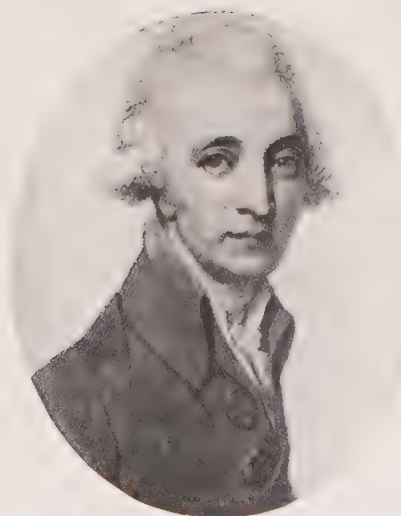
NO. LV.—MRS. PARSONS  
BY RICHARD COSWAY, R.A.



NO. LVII.—THE PRINCE  
REGENT IN FANCY DRESS  
BY RICHARD COSWAY, R.A.



NO. LIX.—ELEANOR, COUNTESS OF EGLINTON  
BY RICHARD COSWAY, R.A.



NO. LX.—ANDREW STUART OF CASTLEMILK  
BY RICHARD COSWAY, R.A.



NO. LVIII.—LADY HAMILTON  
BY RICHARD COSWAY, R.A.



NO. LVI.—MRS. FITZHERBERT  
BY RICHARD COSWAY, R.A.

## *Mr. J. Pierpont Morgan's Pictures*

miniature of unusually large size.

This list by no means exhausts the treasures of the collection as regards the works of Cosway, for there are admirable portraits of Lord Stowell, Mr. Andrew Stuart (No. lx.), Sir Walter Scott, Sir William Twysden, Jane Carwardine, the great friend of Frances Reynolds and pupil of Ozias Humphrey, Mrs. Dawson Damer, the sculptor, and Lady Jane Gore, afterwards Lady Jane Loftus (No. lxi.).

A particularly interesting miniature is the one of Lady Berwick (No. lxii.), painted by Cosway when he was seventy-six years old, the last work he ever executed. Long before this miniature was painted he had given up the active exercise of the profession, but Lady Berwick, a person of specially charming expression and of considerable fascination, pleaded with him so earnestly that he yielded to her persuasions, and, though so old a man, consented to paint her portrait, declaring that it would be the last that he should ever execute. He lived for more than four years after it had been painted, but, declaring that his hand had lost its cunning, he held firmly to his resolution, and the little circular portrait, therefore, has a peculiar interest all its own. Apparently he intended painting a much smaller portrait than at present exists and changed his mind as the work went on, for the ivory is pierced out on either side, and it would appear as though his interest in the portrait had increased after he had commenced it.

The miniature by Cosway which is generally the subject of special admiration on the part of those persons who are privileged to examine the cabinet,



NO. LXVI.—A LADY AND CHILD (NAMES UNKNOWN) A DRAWING IN SILVER-POINT BY RICHARD COSWAY, R.A.

is a large one representing a fair lady whose name is unknown. She is so beautiful that it seems peculiarly sad that her name cannot be identified, but it would look as though there was some reason for the mystery.

At the back of the portrait was a piece of parchment on which Cosway has written his name in his usual pompous manner, with the date, 1806, and the place, London, where he painted it. It is not often that he adds these two facts, but beyond the inscription there appears to have been a further one in the same handwriting, and from the general structure of the letters it looks as if the lady's name was con-

tained in this further inscription. Part of it, however, has been carefully erased, and the remainder is now undecipherable.

Who knows what romantic story may not be wrapped up in this puzzling enigmatic description.

A great many of the miniatures by Cosway in Mr. Morgan's collection are signed works, including the portrait of the artist himself in fancy costume, an exceedingly delightful one of Mrs. Brownlow North and her son (No. lxiii.), and a charming portrait of that

unfortunate Countess of Salisbury who was burned to death in 1835, when the west wing of Hatfield House was destroyed.

There are one or two pleasing portraits of children—Henry, Prince Lubomirski (No. lxiv.), and Lord Derby with his sister, afterwards Lady Charlotte Penrhyn (No. lxv.)—and the series is fittingly closed with two of the artist's pencil sketches and one exquisite drawing in silver-point (No. lxvi.), the latter having been contained at one time in a green leather pocket-book lined with pink silk, the property of the artist.



NO. LXIV.—HENRY, PRINCE LUBOMIRSKI, AS A CHILD BY RICHARD COSWAY, R.A.



By Leonard Willoughby

Part II.

"Through this wide opening gate  
None come too early—none return too late."

HOSPITABLE words indeed—typical of the owners of The Hendre—with the healthy ring of a true West Country welcome about them, such as is ever extended to all who visit this "Old Home." These words were placed over the entrance gates to Lord Llangattock's beautiful park, to which he is so devoted, on the occasion of the visit of the Prince and Princess of Wales. Both the Prince and Princess were then much interested in seeing the many treasures collected within The Hendre, while the Prince—as a sailor—was naturally specially engrossed with the Nelson relics, which have been collected and tended with such care by Lady Llangattock herself. During this memorable

visit, some of Nelson's beautiful china, glass, and plate was used by Their Royal Highnesses, while a large three-handled silver loving cup, given by some inhabitants of Monmouth to Nelson in 1802, was used to drink the last parting toast on the conclusion of the Royal visit. The Nelson relics, together with some belongings of the gallant Prince Charles Edward, are kept in the long corridor leading to the great Cedar library. Here also are many other interesting objects which I shall describe, but which will probably interest the reader more if I first say a word as to Lady Llangattock's ancestors.

Lady Llangattock was a daughter of Sir Charles Maclean, of Duart and Morvern, 9th Baronet and Chief of the Clan. The family is a very ancient one, and traces its



LORD LLANGATTOCK'S FATHER AND HIS TWO SISTERS  
BY HARLOWE



OLD ENGLISH BRONZE FIGURES

descent from Avonaghus Turmhi Teamhrach—a powerful Monarch of Ireland—to Fergus I., King of Scotland.

In 1632, Sir Lachlan Maclean was created first baronet of Morvern. He was greatly attached to Charles I., and participated in the triumphs of the great Marquess of Montrose. The second baronet fell fighting at Inverkeithing in 1651—under the Royal Banner. Sir John, the fourth baronet, sacrificed all for the Stuart cause, taking a conspicuous part in the battles of Killiecrankie and Sheriffmuir, where many gallant Macleans lost their lives. Sir John's property was unhappily forfeited in consequence of his loyalty to the Stuarts. Despite this the attachment of the powerful Clan Maclean to the Stuart cause never wavered, and was once more shown in 1745, when Prince Charles Edward made his attempt to regain the throne of his forefathers. It was then that 500 Macleans flocked to his standard, led by Charles Maclean of Drimnin. Sir Hector Maclean, Chief of the Clan, who was hastening from France to Edinburgh to take his proper place as

leader, was treacherously detained on his way, and suffered two years' imprisonment in the Tower of London. At Culloden, the Macleans at one time routed the left wing of Cumberland's army, but were themselves eventually overwhelmed by numbers. They lost heavily, while Charles of Drimnin and his son fell on that fatal day. Thus the attachment and loyalty of the Clan to the House of Stuart has lost the family much, as well as their ancient possession in the Island of Mull.

Their Castle of Duart is still standing in its commanding position on that island; while on the Island of Iona the tall Cross still stands—a perfect specimen—marking the burial place of the Macleans. It is extremely interesting to know that it was through one of these Macleans that the wreck of the Spanish ship in Tobermory Bay came about. This is the wreck about which so much interest has recently been aroused concerning the diving operations, in the hopes of recovering the supposed treasure on board. As these operations are to be continued this year, it may be of interest if I give the story of



ALEXANDER AND DIOGENES

FLEMISH TAPESTRY PANEL

the blowing up of the "Florida," which, in 1588, was one of the scattered ships of the Spanish Armada, and is known to have contained much treasure. Having been forced into Tobermory Bay in Mull, the commander, Don Fareija, sent peremptory orders to Duart Castle requesting Sir Lachlan Maclean to supply his ship with provisions. His mandate not meeting with ready attention, he threatened to help himself. This speedily roused the ire of proud Sir Lachlan, who promptly sent an answer that "the wants of the distressed strangers should be attended to when they had learned more courteous behaviour, for it was not the custom of the Chief of Maclean to pay ready attention to wants of threatening

beggars." The Don thinking it wiser to show a more conciliatory spirit if he was to obtain the desired

provisions, thereupon promised payment for such as might be supplied to him. Sir Lachlan then made a contract in return for allowing the admiral to obtain supplies, by which he was to have the assistance of a hundred soldiers from the "Florida" to help him engage in some local hostilities against the Clan Macdonald.

Having obtained the necessary men and duly vanquished this clan, Sir Lachlan received an urgent message from the Don, requesting him to send back the Spanish soldiers to the ship. Sir Lachlan seeing that the Don intended sailing off without first settling with his people



SPANISH SILVER PLATE

## The Hendre Collection

for the provisions by them supplied, remonstrated with him, and pointed out that it was not the custom of Scotchmen to break their plighted word. The Don thereupon promptly promised satisfaction before leaving, but Sir Lachlan mistrusting him, detained three of the principal Spanish officers as hostages. With the remainder he sent his brave young kinsman, Donald Glas, son of Maclean of Morvern, to receive from the admiral an adjustment for the demands of the people. The moment Donald was on board, he was disarmed and made prisoner. Exasperated at this treachery, he determined to punish the Don himself even though his revenge

people. I also find that frequently an Englishman—perhaps the owner of a great house full of priceless objects which have descended to him by inheritance—is in entire ignorance of the value or history of his, perhaps, priceless heirlooms. He can tell you everything about a horse, hound, or gun, or even the name of every part of a motor car, but of his valuables he knows and appears to care but little. Now a Scotchman will know all about his belongings, and will tell you with pride and pleasure the history of, and probably weave an interesting romance round, each object. An Englishman, on the contrary, will very often avoid the subject, and this, partly I think,



ILLUMINATED MISSAL

should cost him his own life. Finding his cabin, where he was confined, in the vicinity of the powder magazine, he found an opportunity in the night to lay a train of gunpowder. This he lighted, with the result that the vessel, with 300 souls, was blown sky-high. So tremendous was the explosion that it is said the cook was blown right on to the shore of Mull! Anyhow, to this day the place is called "Cook's Creek." Amongst Lady Llangattock's treasures in the corridor is a piece of wood of this identical ship, also a cannon ball, both of which were recently brought up by the divers in their search amongst the Creek for the lost treasure.

It is curious, but true, that Scottish families as a rule are much more *au fait* with, and take a deeper interest in their family pedigrees, possessions, and deeds of their fore-elders than do most English

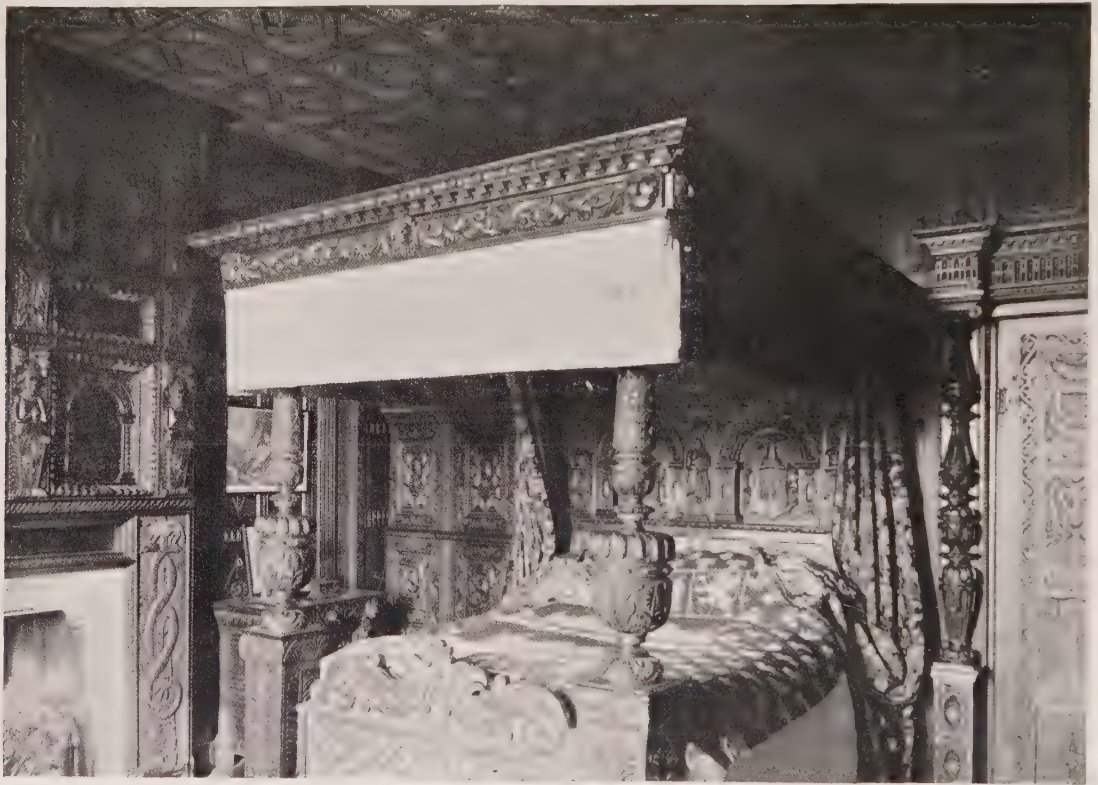
because he really knows so little about his valuable works of art, and is frightened or ashamed of betraying his ignorance.

In describing the contents of the newer portion of The Hendre, I must start with the long corridor, which begins immediately on the left of the front entrance. The first object of notice amongst others here is a charming *bouffe* table with eight legs and stretchers. Immediately above this is a quaint piece of Elizabethan needlework about 5 feet in length. It is supposed to represent the subsidence of The Flood in Wales, and depicts mountains and churches looking very miserable and damp, also a dove flying with olive branch in its beak. It is a very valuable piece of work. Near to this is the casket presented to Lord Llangattock on the occasion of his receiving the

## The Connoisseur

"Freedom" of Monmouth. It stands on a very beautiful Louis XVI. commode, one of the most valuable pieces of furniture in the house. It is marqueterie with chased ormolu embellishments and escutcheons and marble top. Another valuable chest here is Jacobean, and has carved panels with ivory inlay. Most of the chairs are Jacobean, and have elaborately carved backs and legs, while two Prie Dieu chairs are of carved Italian work. There is a quantity of china and some armour on the walls as well as some good pieces of Flemish tapestry. Among the china are two very tall

tapestry is a very fine piece of Flemish work, and occupies all of the north wall, excepting the doorway to the smoking room. The subject depicted is *Diogenes and Alexander*. It is in excellent preservation, and measures some 14 feet in length. The doorway to the smoking room has on either side very handsome carved Ionic fluted wooden pillars with a lintel of carved perforated oak and a gilt background. In glass cases are fetishes and all sorts of curios from the Congo, and on a table are a number of old cannon balls and round shot, found in the neighbourhood of The Hendre.



CARVED OAK BEDSTEAD, DATED 1545

Oriental vases, nearly 4 feet high, and some large Sèvres pots with deep blue background. A nice old carved oak settle faces the entrance door to the billiard room. This part of the corridor is lighted by windows in which are some curious and rather weird subjects in stained glass. The billiard room is divided from the corridor by a fixed and carved painted glass screen reaching from floor to ceiling. There is an effectively moulded ceiling to the billiard room, and one or two interesting pictures, amongst which is one by W. Owen, R.A., of Mr. and Mrs. John Rolls, the grandparents of Lord Llangattock. It is an unfinished picture, measuring 54 ins. by 43½ ins.—a most charming work—and is entitled *The Fortune Teller*. The

The smoking room, like the billiard room, looks into the quadrangle. The feature here is the splendidly made up black carved oak overmantel, which practically occupies the entire wall. Though of different periods, it is all finely carved and put together in a very clever and effective manner. On it is a quantity of Oriental china, and either end of the wall in arched recesses are the yeomanry uniform, shako, swords, and sabretasche once worn by Lord Llangattock when in the Gloucestershire Hussars. In large glass cases are innumerable curios from Egyptian mummy pits, and quantities of Italian silver ornaments and jewellery, collected during Lord and Lady Llangattock's travels. There are several paintings of no particular interest, and a nice old oak chest dated 1608. Portions of



[From *The Life and Works of JOHN DOWNMAN*,  
by DR. G. C. WILLIAMSON.—Extra number of  
"The Connoisseur."]



PRINCESS ROYAL, DAUGHTER OF GEORGE III.  
BY JOHN DOWNMAN.  
SIGNED AND DATED 1782.

(Collection of E. M. Hodgkins, Esq.)

## *The Hendre Collection*

the walls are painted by Lady Llangattock, who is herself an artist of no mean order. The dining-room doors are close to the billiard-room, and entered from the corridor. This room faces east, and overlooks one of the carriage approaches from Monmouth. The great window at the east end, filled at the top with stained glass representing Æsop's Fables, large as it is, is fully required to light the room containing the many pictures hanging here. These are mostly family portraits of the Allens, Rolls, and the handsome family of which the late Cardinal was a member, the Vaughans. Over the fireplace is a large portrait of John Allen, whose niece married John Rolls of The Hendre, through which alliance a considerable amount of the property descended to Lord Llangattock. He is depicted three-quarter length, standing, having a most amiable countenance, and holding in his hand a letter, in a long brown coat with lace ruffles at the sleeves, and a blue velvet waistcoat trimmed with brown fur. The painting is enclosed in a beautifully carved oak surround, the date on the picture being 1691, which



MILTON'S CHAIR

scarcely tallies with the attribution to Hogarth! On the right of the fireplace is a large group of Lord Llangattock's father and two aunts, painted by Harlowe. It is quite one of Harlowe's best works, and certainly the most fascinating of his many pictures in the house. On the left of the fireplace is a full length picture, by Owen, of Mr. and Mrs. Rolls, Lord Llangattock's grandparents, so famous for their good looks.

The fireplace is very handsome and uncommon, consisting of a mantelpiece of alabaster, supported by twisted columns of red Devonshire marble. The white lintel is let in with scarlet porphyry and onyx. On this mantel are some very beautiful sixteenth century bronzes on white marble plinths. The west wall between the entrance doors is entirely panelled in inlaid oak, and here are niches in which on occasions are displayed the celebrated old Spanish plate, which was taken from Spain, after the war, to Peru and hidden in the Mint at Lima for 200 years. There are several pieces, all elaborately chased, both oblong and round, and when fully



NAPOLÉON'S COFFEE SERVICE, FOUND IN HIS CARRIAGE AFTER WATERLOO



MRS. ROLLS BY PLIMER

displayed make a splendid effect. A curious fire-screen of ebony and glass with brass decorations and a brass demi-horse on the top, is made from the door of a gondola. Outside the dining-room the corridor widens into a lobby, and here are some curiously carved pieces of work executed with the

crudest of tools by Boer prisoners on the Island of Elba. Some of them are really beautifully carved, and were actually done with only a sharpened nail. From this lobby Mr. Rolls's room is entered—a charming cosy room overlooking the park. It has a carved oak mantelpiece with four Ionic fluted columns and carved bases. Two carved and very massive Corinthian columns support the mantel. The walls are covered in old Cordova leather, the pattern being vines and flowers in gold, crimson, and green. Among other interesting objects here are a nice old grandfather clock with Japanese lacquer panel, in a black and gold case—and a curious

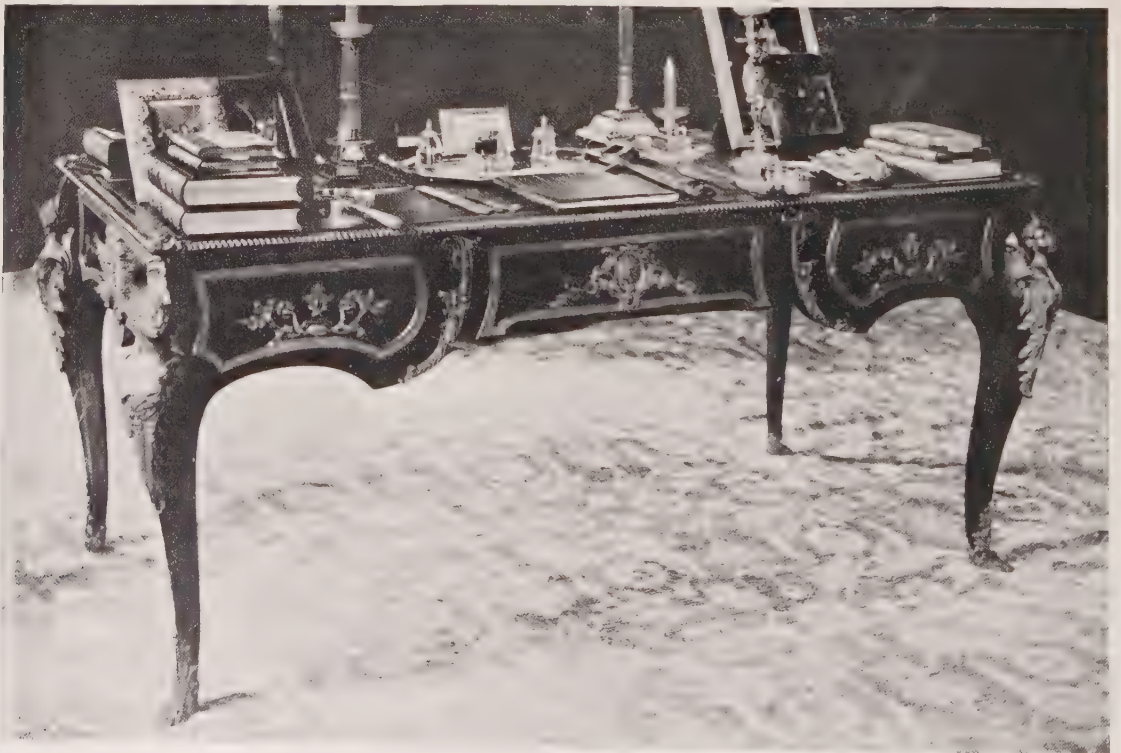
piece of Charles I. stump work, in wonderful preservation, in a marqueterie frame.

The corridor from here onwards is crowded with objects which I simply cannot enumerate. But briefly I may say that up to the first turn in the corridor—a distance of some ten or a dozen yards—

the walls contain over 150 pictures, including addresses and congratulations from all sorts of bodies and associations—political, Masonic, and social. In a glass case are thirty-seven gold and silver medals won by Lord Llangattock's shire horses, of which he at one time was a great breeder and with which he practically swept the board everywhere. There is a glass case with Dr. Samuel Johnson's miniature and snuff-box; Burns the poet's pen and tobacco horn, and some old cups, on one of which is engraved: "Samuel Dyer of the old Ivy Lane Club gives this cup to its Younger the Turk's Head on his election exceeding its original restriction to nine



MR. ROLLS BY PLIMER



LOUIS XV. WRITING TABLE

## *The Hendre Collection*

members in hope that Dr. Samuel Johnson's unwillingness to go to bed as to leave it when once there may not prove a habit with members. May its Friday night meetings in Gerard Street, Soho, rival in social intercourse its moribund predecessor.

D'Infanterie"; also a hexagon shape leather box containing the small coffee service which was taken from his travelling carriage after the great battle. This service accompanied Napoleon everywhere, both in campaigns and picnics. A curious feature of this



EBONY CABINET, SILVER-MOUNTED

Proposer Edmund Burke, seconder Sir Joshua Reynolds." Here also are such curiosities as Sir Walter Scott's walking stick; the King of Rome's gun, with its inlaid barrels and carved stock; a wooden dish, in which a missionary was eaten in a town in the Island of Fiji. It was given by Mr. Hamilton Baillie, a former Mayor of Monmouth and a great traveller. There in a glass frame is the flag, with blue background, captured at Waterloo, on which in gold lettering is "L'Empereur Napoleon—45 Regiment

service is that the cups have no handles. The set is in white china with the Imperial cypher in gold. Here, too, is the silk waistcoat, once supposed to have been in the possession of Flora Macdonald, belonging to Prince Charles Edward; also a half waistcoat, beautifully embroidered by the ladies of the Court, which was to have been completed and given to him had he come to the throne. There is his dirk and a sash worn by him, his glass and tumbler, candlesticks from his table, and a piece of

his bed curtain. It is not to be wondered at that relics of a Prince to which the Macleans were so attached should be found here, and guarded with care. An extraordinary picture here is an allegorical subject, which at one time was painted over with a landscape, and only discovered when the picture was being cleaned. It is by Van Kessel and Francken, and represents Mercury dispensing the arts and sciences. Mercury is represented in his chariot drawn by four cocks and birds flying in front. Painters, sculptors, alchemists, philosophers, musicians, and gamesters (indicated by masks, foils, bats and balls) are all

the exquisite colouring speak to the wonderful talent possessed by Cosway's apt pupil. They are among the few dated works by Plimer known after 1800. They bear the date 1804, and the artist's signature.

The Cedar Library is the last room entered from the corridor. It is magnificently proportioned, panelled from floor to ceiling in cedar, a considerable portion of which is edged with inlay of different colour. Many large windows light this room, and there is an enormous bay on the east side with great stone mullions. This is filled with stained glass, containing the Arms of Lord Llangattock, and of the Macleans,



CASSONE INLAID WITH IVORY

represented, and imps are making havoc with the instruments, while foxes represent cunning. These are but a few of the objects in this corridor, the greater part of which is filled with endless Nelson relics, sufficient indeed to deserve an article to themselves.

From this corridor Lord Llangattock's snug room is also entered. Though it has a finely carved fire surround and the most charming view across the park, this room is chiefly filled with business papers, books, and comfortable armchairs. It is a room essentially for business and also for seclusion, absolute rest, quietness, and privacy—so I will not further describe it. There are, however, two very beautiful miniatures here by Plimer of Mr. and Mrs. Rolls, the originals from which the remarkable reproductions were obtained for Dr. Williamson's work on the *Life of Andrew and Nathaniel Plimer*. The delicacy of the work and

and the arms of the town of Monmouth. Around the walls are a great quantity of valuable books on their cedar shelves. Many of the works here are County Histories and Memoirs, and there is at least one very beautiful missal. Some modern pictures of Lord and Lady Llangattock, the former painted in his peer's robes by S. J. Solomon, R.A., are placed high up in the panelling over the charming ingle-nook. The ceiling of the ingle-nook is supported by two beautiful black and white African marble pillars, and the little compartment so formed is quite a feature of the room. Of the furniture the writing-table is a superb specimen of the Louis XV. period, as will be seen by the illustration, while an ebony cabinet with silver mounts and panels to drawers is a very valuable piece of decorated cabinet work. A cassone inlaid with coloured woods and ivory, of arabesque pattern—birds, flowers and figures—and

## The Hendre Collection

with massive brass handles and escutcheon, is a grand specimen of this kind of work. In some glass recesses dividing the bookcases are two reliquaries, with coral, lapis-lazuli, ivory and onyx inlay. The ivory figures on the one illustrated represent the Annunciation. There is also in this recess a beautiful and most valuable piece of ruby Chelsea, about 8 in. high. Another old and interesting object is a majolica pilgrim-bottle of Sgraffito work of the sixteenth century. Over the fireplace is an early Flemish triptych of the Holy Family. The huge fire-dogs are of silver, boldly chased, while above the bookcases are many pieces of lily-pattern Worcester china. In another glass cupboard on the east wall is a



RICHLY DECORATED RELIQUARY, WITH REPRESENTATION  
OF THE ANNUNCIATION

Limoges enamel, representing the *False Shepherd entering the Flock*, a most beautiful piece of work in a glass frame. Another valuable object is a repoussé circular-shaped rose-water dish, 18 ins. wide; the exquisite chasing depicts Gonsalvo's victories. There are drinking cups, chalices, and patens in silver of early date, and many other valuable ancient curios too numerous to mention. On the writing-table is a fluted silver candlestick in the shape of a column, with some arms upon the base, which belonged to Charles II. The chairs are of the Charles I. and II., Queen Anne, and Chippendale periods; in fact, the room is simply teeming with valuable and interesting objects.



RUBY CHELSEA VASE, 8 IN. HIGH



SILVER CANDLESTICK, ENGLISH, 17TH CENTURY



## The Gold and Silver Plate of Wolf Dietrich von Raitenau, Prince-Archbishop of Salzburg, in the Pitti Palace

By E. Alfred Jones

IN the *Museo degli Argenti* in the Pitti Palace are preserved numerous splendid examples of the goldsmiths' art, gathered together by the great Medici family. In this article it is proposed to describe the four pieces of gold plate and one silver-gilt dish which at one time formed part of the valuable collection of Wolf Dietrich von Raitenau, born in 1559, and nominated Prince-Archbishop of Salzburg at the age of twenty-eight. His father had served under four Emperors, and his mother Helena, a niece of Pius IV., Giovanni Angelo Medici, belonged to the noble family of Graf von Hohen-Ems. In character gay and intellectual, he showed no signs of asceticism. His reign as Archbishop will chiefly be remembered for its splendour and luxury, and for his persecution of the Protestants of Salzburg. Though generous to the poor, he taxed his subjects without mercy to gratify his luxurious tastes, resulting eventually in rousing the hatred of all his people against him. For ever at strife with Bavaria, he invaded Berchtesgaden, but subsequently suffered defeat, and was captured by the troops of the Elector Maximilian. He died in captivity at Hohen-salzburg in 1617.

The form of the gold flask (No. i.) is familiar in majolica and other ware, as well as in the precious metals, throughout Italy and other countries. The entire surface of this flask, including the foot, is covered with sunk translucent enamels of great

richness and variety of colouring, dazzling like rubies, emeralds, and other precious stones, the decoration consisting of arabesques, almost extravagant in their variety, animal, bird, and plant forms, musical instruments, etc. At the sides are finely-modelled cherub masks, not enamelled. Erroneously attributed to Benvenuto Cellini, this flask is probably the work of an unknown German goldsmith of the end of the sixteenth century. In the centre are the enamelled arms of the See of Salzburg: *or a lion rampant sable impaling gulès a fesse argent*. Its dimensions in centimetres are: height, not including the enamelled handle in the form of a twisted serpent, 20; greatest width, 15; diameter of foot, 7.

Though very similar in their general form, some slight variation exists in the design of the three gold bowls or cups, which from heraldic and other evidence may be assigned to the last quarter of the sixteenth century, and which are of German origin.

The cup (No. ii.) is richly but not extravagantly decorated with sunk translucent enamels of festoons, wreaths, groups of flowers—some of the enamels representing pearls and precious stones. The central device consists of a female figure in white enamel, surrounded by musical instruments of various kinds. Occupying the centre of the opposite side is the sunk enamelled shield of arms borne by von Raitenau between 1597 and 1598: *quarterly, 1-4, per pale argent and gulès a fleur-de-lys, pied coupe,*



No. I.—ENAMELLED GOLD FLASK

counterchanged; 2-3, *per pale argent a lion rampant gules impaling azure a hurt; a chief per pale argent a lion rampant sa. and gules a fesse argent* (for Salzburg). Introduced into the scrolled handles are caryatid figures exquisitely wrought and enamelled.

In the second cup (No. iii.) the enamelled decoration is less bold in character, and includes mainly an arrangement of festoons of laurels, with clusters of foliage suspended from winged masks, while the

decoration differs in many particulars from that of the other two cups. The centre is occupied by an oval cartouche, containing two figures drawing water at a well, supported by two semi-figures of winged females in white and blue enamel, holding festoons on which are seated parrots and other birds. From the baldacchino-like decorative detail are suspended floral groups. On the centre of the opposite side are enamelled arms exactly like those on the second



NO. II.—ENAMELLED GOLD CUP

festoons are caught up by the white enamel semi-figures of females supporting the arms: *vert a goat salient or, attired sable* (for Hohen-Embs or Altemps); *a chief per pale argent a lion rampant sable and gules a fesse argent* (for Salzburg). The cartouche containing the arms is surmounted by an ecclesiastical hat *gules*, with three rows of tassels—three, two, and one—and below it is a winged cupid mask. The handles are enriched with winged unicorns, probably in allusion to one of the supporters of von Raitenau's arms, beautifully enamelled in various colours.

In the third gold cup (No. iv.) the enamelled

cup. The handles are formed of winged griffins, enamelled. The proportions of this cup are somewhat marred by the introduction of the short, weak stem between the bowl and the foot. The measurements of this cup in centimetres are: height, 11; diameter of bowl, 14½; of foot, 8. The handles of these bowls resemble the designs for toothpicks, by Le Blon. A gold bowl, sexfoil in form, with a circular foot and similar handles, the enamelled decoration throughout resembling that on these bowls, belongs to the Treasure of the Kingdom of Bavaria at Munich.

Our next illustration (No. v.) is that of the large oval rosewater dish, of silver gilt, representing the

## Gold and Silver Plate

Rape of Amphitrite—a remarkably fine example of German goldsmiths' work of the end of the sixteenth century. For some time it had been erroneously attributed to Benvenuto Cellini, but although no marks appear on the dish, its general character and craftsmanship compel us to assign it to an unknown Augsburg craftsman of the end of the sixteenth century. In the bossed up oval umbilicus, with guilloche border, are the arms of Wolf Dietrich von

DOMINI—for Bertoldo Farnese. (3) The device of the famous St. Carlo Borromeo, Archbishop of Milan, 1538-84, a stag transpierced by snakes, running in a stream issuing from the mouth of a mask upon a rock; UNA SALUS. (4) The sign of Capricorn, namely, a monster having the forepart of a goat and the tail of a fish, grasping between its legs a globe and a rudder; upon its back a cornucopia; FIDEM FATI VIRTUTE SEQUEMUR—the device and motto of Cosimo I. de'



NO. III.—ENAMELLED GOLD CUP

Raitenau, embossed and chased, *quarterly*, 1-4, or a lion rampant queue fourchée, gules, impaling gules a fesse argent (for the See of Salzburg), lion and unicorn supporters. On the border are eight cartouches, separated by a rich arabesque design, containing the devices in repoussé, and engraved mottoes of illustrious Italian families, namely (1) a three-masted ship on the sea, blown upon by the conventional representation of the wind, a cloud with a head on it; motto: DURATE—the device of Cardinal Antonio Perrenot de Granvelle, 1517-86. (2) A tower rising out of the sea, blown upon by conventional representations of the wind; NOMEN

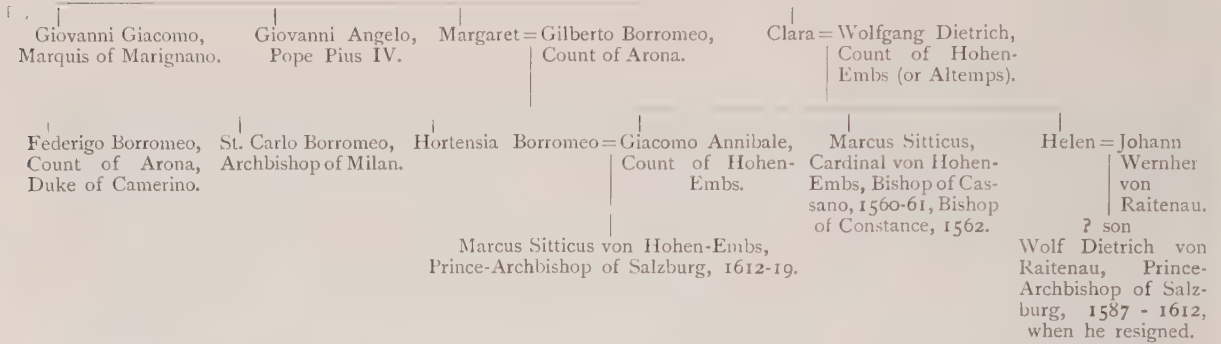
Medici, Grand Duke of Tuscany, 1519-74. (5) This device is that of Ferrante Caraffa, Marquis of Santo Lucito—a three-stalked plant in flower, standing out of a river leaning towards the sun shining above it; a city upon the bank in the distance; SIC DIVA LUX MIHI. (6) Two anchors erect, conjoined by a scroll inscribed, HIS SUFFULTA—the device and motto of Isabella da Correggio. (7) Upon the face of a rock rising from the sea, an open shell containing a pearl, the sun shining above; HIS PERFUSA—the device of Nicolo Bernardino San Severino, Prince of Bisignano, Duke of San Marco and San Pietro in Galantina. (8) A monster with the forepart of a calf and the

## The Connoisseur

tail of a fish, swimming in the sea, behind it a rock issuing from the waves; motto, SIC QUIESCO—the device of Luigi Gonzaga, Duke of Nevers. The second device appears on some coins issued by the Prince-Archbishop in 1593 to pay the troops

in his service during the war against the Turks. The following Medici—Borromeo—Hohen-Embs pedigree illustrates the relationship of some of the arms and devices, and also accounts for the presence of this splendid gold and silver plate in the Pitti Palace.

Bernardo de' Medici, descended from a common ancestor with the Medici of Florence.



NO. IV.—ENAMELLED GOLD CUP



No. V.—ROSEWATER DISH, SILVER GILT



## Some Old Ming Porcelains. Part II. By Mrs. Willoughby Hodgson

AMONGST surviving examples of the art of the old Ming potter, none are more varied and interesting, both as regards form and decoration, than the vases which are enamelled in colours over glaze. There are certain peculiarities of body and decoration which mark them and which should always be looked for as sure tests of identity.

To begin with, the colour of the body, when compared with later bodies, will be found to have a grey tinge: it is thick and heavy and is invariably pitted, whilst the glaze is curiously iridescent. The base of many pieces is unglazed, and when this is the case, there will generally be found a splash or spot of bluish white glaze somewhere upon the unglazed surface. When the whole surface at the base is glazed, it is often ridged and shows distinct radiations from the centre.

These vases were usually decorated in

"five colours" or "three colours," and are classed as "*famille verte*," the colours being blue underglaze, red, green, yellow and aubergine. It has frequently been asserted that during the Ming dynasty blue was invariably used *under* the glaze, and that if

this colour appears over glaze it is a sure sign that the piece so decorated belongs to a later period. Quite recently I have seen two pieces of porcelain with all the characteristics attributed to old Ming, in which the blue appears with other colours as are *over* glaze enamel; but whereas the blue enamel of the Ch'ings is pale in tone and of a vitreous appearance, that employed upon these specimens is dull, heavy, slatey, and of uneven surface, resembling thick, unvarnished paint. From this I gather that attempts were made during the Ming dynasty to use blue as an overglaze enamel, but that it



NO. I.—VASE WITH BROAD EXPANDING MOUTH  
DECORATED IN UNDERGLAZE BLUE AND GREEN, RED AND  
YELLOW ENAMEL WAN-LI HEIGHT, 4 $\frac{3}{4}$  INCHES





OVIFORM MING GINGER JAR DECORATED  
WITH FIGURES IN UNDERGLAZE BLUE  
AND OVERGLAZE ENAMELS  
HEIGHT 15 INCHES



VASE DECORATED WITH CONVEN-  
TIONAL FLOWERS AND FOLIAGE  
AND WITH THE LION OF KOREA  
HEIGHT 10 INCHES MING



CYLINDRICAL VASE WITH  
STANDS AND VASES OF  
FLOWERS AND FRUIT  
HEIGHT 10 INCHES MING

## *Some Old Ming Porcelains*

was not considered sufficiently satisfactory to be generally employed.

A distinguishing feature of the Ming overglaze enamels is the beautiful red which was used. We hear a great deal about the wonderful coral and other reds of the Yung-chên and Ch'ien-lung periods, but the rich blood red which is such a distinctive note in the decoration of these vases had never been surpassed. It is sometimes used in two shades on flags and banners where the darker is employed as a border. The green enamel is also used in two, and

during the early part of the reign of K'ang-hsi, for I notice that upon some vases which seem to belong to the transition period between the two dynasties the red clouds are in evidence, but that the colour used is of a lighter shade than that employed upon older specimens. In our first colour plate we have typical and very fine specimens of Ming vases enamelled in colours, which were brought by their owner from the interior of China some years ago. The one on the left shows an interior and figure scene, and on the reverse side a space is filled in



NO. II.—SMALL SCREEN DECORATED IN BLACK ENAMEL, WITH PRUNUS-TREE, BLOSSOMS, AND INSCRIPTION  
IN WHITE FROM MR. J. S. MAYNARD'S COLLECTION

sometimes three shades, the deepest being a rich cucumber green.

Yet another peculiarity of this class of porcelain is the introduction of clouds into the scheme of decoration. These may be noticed on most of the large ginger jars, vases, and brush holders. Sometimes they might be described as banks of stormy-looking clouds forming a background to some landscape or figure scene in underglaze blue of varying shades, but there are other cloud forms which are, if anything, more characteristic, and which are composed of lines and circles pencilled in dark red. These will generally be found to fill up portions of the reverse side of some piece upon which figure and landscape scenes are painted. This particular kind of red cloud decoration is, I think, peculiar to this class of porcelain of the Ming dynasty, but it may also have been used

with the red cloud decoration which I have described. Round the shoulders is a band of conventional flowers and foliage in red and green enamel and underglaze blue. This particular flower pattern may frequently be met with on these vases. Another point to be noted is that wherever a landscape occurs, a deep red or a yellow sun or moon will generally be seen overhead, as in the picture adorning the wall in the scene depicted.

The vase in the centre illustrates a most pleasing form of decoration, consisting of conventional flowers and foliage, amongst which the Lion of Korea disports himself. There is a boldness of outline and execution, and a richness of colouring about this piece, which makes it a very charming and desirable specimen.

The vase on the right shows a tall, cylindrical vase in "five colours," the underglaze blue being used for

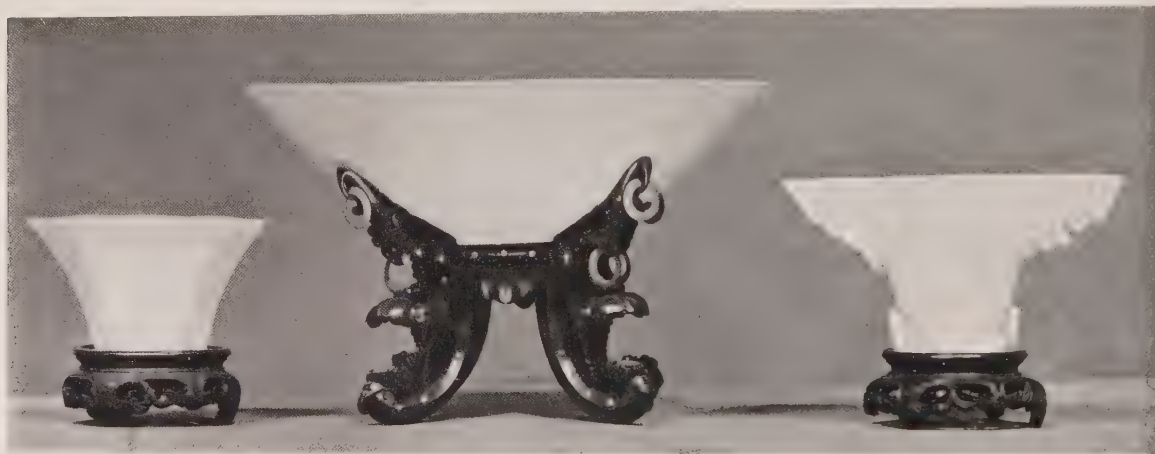
rocks at the base and foliage. The scheme of decoration is unusual, and consists of stands holding vases of chrysanthemums and other flowers and fruits, with a deep red pencilled pattern in a band round the neck.

No. i. has a broad expanding mouth, and is decorated in underglaze blue, and in green, red and yellow enamel, with a five-clawed Imperial dragon chasing a pearl through clouds. Around the mouth—both inside and out—is a conventional flower and foliage design, and beneath this is the well-known key pattern, pencilled in red. The lower portion of the neck is ornamented with a design resembling fern leaves. This is known as the "sweet flag," and is copied from the flag which was used to hang before the doors of

plants, also copied the scales of the carp or salmon as a form of decoration.

Round the base of this vase is a band of brilliant yellow and green enamel, above which are four landscape panels, each with five borders, and on the shoulders is a conventional design in green and red, above which is the flame pattern in green edged with yellow. Apart from the scale pattern groundwork, landscape panels with five borders are seldom seen as decoration on Ming vases, and they add a further interest to this beautiful specimen.

The other is a bottle-shaped vase of the Wan-li period. Here again we have the scale pattern upon the neck, whilst the lower portion is covered with a diaper design in "*rouge de fer*." This vase enables



NO. III.—CUP OF IVORY WHITE  
FENG-TING, WITH  
IMPRESSED ORNAMENTATION  
HEIGHT  $2\frac{1}{2}$  INCHES

BOWL OF THIN IVORY WHITE PORCELAIN  
WITH DRAGONS FAINTLY ENGRAVED ON  
THE INSIDE YUNG-LO, 1403, 1424  
HEIGHT  $2\frac{3}{4}$  INCHES DIAM.  $8\frac{1}{2}$  INCHES

LIBATION CUP, ORNAMENTED WITH  
MOULDING IN RELIEF IVORY WHITE  
HEIGHT  $2\frac{1}{2}$  INCHES  
DIAM. 4 BY  $3\frac{1}{2}$  INCHES

FROM THE FRANKS COLLECTION AT THE BRITISH MUSEUM

dwelling to keep away the Spirit of Evil. This vase is of the Wan-li period, 1573-1619.

The vase on the right on the second colour plate is cylindrical in shape, and shows a style of decoration which has a double interest for collectors. In the first place the design is a very unusual one as applied to Ming vases, and secondly, it supplies a key to the age and origin of a well-known and much copied pattern. As will be seen, the ground of this vase is covered with "salmon scale" in a rich "*rouge de fer*," a form of decoration largely copied at Dresden and other continental factories, at Bristol and at Worcester. At the last-named factory, pieces of porcelain decorated with "blue scale," or "salmon scale" (which is more rare), and marked with an Oriental seal character, have always been much sought after. There is no doubt that the early Ming potter, who was so fond of ornamenting his handiwork with representations of sea monsters, the carp and aquatic

us to trace the age of those later forms of decoration used on the so-called "Mandarin" porcelain of the late Ch'ien-lung period, of the Oriental "Lowestoft," and of several European factories known as "fish roe" diaper, "rice diaper," and others.

Over the groundwork fall graceful sprays of the magnolia tree, which springs from a brilliant green rock. The gnarled trunk and branches—upon which a bird is perched—are in aubergine, terminating in pale green blossoms. A touch of yellow is introduced in the sun overhead. On the neck is a second magnolia tree in underglaze blue, with green flowers and buds.

Perhaps the most interesting and beautiful specimen of old Ming porcelain which has ever been brought to our shores is the large black vase of the Beurdeley collection, which has lately been dispersed in London. Square in shape,  $24\frac{1}{2}$  inches in height, with a cylindrical neck, this magnificent vase has a

## Some Old Ming Porcelains

rich black ground, and is decorated *in relief* with the flowers of the four seasons—in green, aubergine, and yellow. The relief decoration upon a black ground makes this piece an absolutely unique specimen.

A very curious little screen is shown in No. ii.

Passing from black and white decoration to porcelain which is pure white, and not decorated in colours, we find some rare and beautiful examples amongst the productions of the Ming dynasty. It is true, however, that comparatively few very old specimens are to be found in private collections,



NO. IV.—BOTTLE OF CREAM-WHITE CRACKLED TU-TING PORCELAIN, WITH ENGRAVED DESIGNS  
MING HEIGHT 8 $\frac{3}{4}$ " INCHES

It has a style of decoration all its own, which is most artistic and effective in its simplicity. The background is covered with a thick black enamel, and the gnarled prunus tree and blossoms appear to have been produced by scraping away the black enamel, whilst still wet, with some sharp pointed tool, thus showing the white body underneath, the inscription being produced in the same manner. This screen was exhibited at the Royal Amateur Art Exhibition at Hove in November, 1905, where it excited a good deal of admiration and interest.

but rather those later copies made during the latter half of the seventeenth and the eighteenth century, and imported to our own country, to Spain, and to France, where the sobriquet "*blanc de chine*" was applied to them. This kind of porcelain was largely copied at St. Cloud, Buen Retiro, and at Bow, where the prunus or "hawthorn" pattern moulded in relief was the favourite form of decoration.

The first interesting point to be noted is that, being uncoloured, this white porcelain must have been the earliest ware which could with any certainty

be termed porcelain. During the Tang dynasty (A.D. 618—906) historians mention a ware called Shu-yao, which is described as being "snow white," and giving out a clear note when struck.

The earliest specimens of white Ming porcelain were copies of the Ting-yao of the Sung dynasty; indeed, this has served as models for "*blanc de chine*" for all times. It was at Ting-chou, a town lying south-west of Pekin, that this white porcelain was made during the Tang dynasty, and the name Ting-yao has been applied to fine specimens ever since, although they may have been made at factories of much later date.

The best known pieces of white porcelain are, of course, those statuettes of deities, especially the Kwan-yin or "Hearer of Prayers," the God of War, the Kylin, and the Lion with the brocaded ball, which may be seen in our national collections, and of which copies may frequently be met with, the earlier specimens being generally of a mellow ivory hue, whilst later examples are of a bluer tinge.

The name Feng-ting or "flour" ting has been given to this porcelain by the Chinese, and it is famous for its wonderful satin-like glaze. Besides the statuettes, beautiful little libation cups were made, and also cups and bowls of scarcely more than egg-shell thickness. In the Franks Collection at the British Museum are a pair of bowls—one of which will be seen in illustration No. iii.—of such delicate fabrique and workmanship that it seems little short of a miracle that they have survived for close upon 500 years. The rim of this bowl has six indentations, and it is ornamented on the inside with two five-clawed Imperial dragons, faintly engraved in the paste, and afterwards glazed over, and in the centre is the ancient seal character, the Nien-hao of the Emperor Yung-lo (1403—1424). Engraved designs were the sole decoration on these delicate little bowls and cups, and were so finely executed as to be scarcely visible till the piece is held to

the light. The bowls at the British Museum have the added interest that they are the earliest dated specimens in our National Collections.

The heavier Feng-ting was generally decorated with moulding and raised flowers, fruit, branches, or fish in relief, as seen in the oval libation cup in the same illustration.

Another kind of white porcelain is the Tu-ting or "earthy" ting, which is of a more clayish body. It is sometimes spoken of as the "soft paste" porcelain of the Chinese, and is much sought after by the Chinese themselves. The glaze is soft, and is generally much crackled. It is apt to discolour in patches, which have a greasy appearance, but strange to say these imperfections add rather than detract from its beauty by throwing up the designs which ornament the surface and giving the soft mellow appearance of age. The prunus blossom moulded in relief was a favourite form of decoration, and the most charming piece of this porcelain which I have seen was in the Trapnell Collection. It is a bowl of early Ming Tu-ting of a rich creamy tinge, ornamented with prunus blossoms in relief, and mounted in ancient chased silver gilt.

There are some old Tu-ting plates at the British Museum, round which are metal bands. The bands were no doubt designed to preserve the fragile porcelain, but it is known that plates and bowls were often baked face downwards, so that the bands may have served the double purpose of strengthening the piece, and hiding the unglazed edge of the rim.

No. iv. shows a bottle with long slender neck and bulbous mouth, of creamy white, delicately crackled Tu-ting; on the body and round the mouth are elaborate conventional designs engraved in the paste.

It is interesting to call to mind that in times of mourning white porcelain only was used in the Imperial Palace, all coloured vessels being banished till the period of mourning had expired.





BOTTLE-SHAPED VASE WITH GROUNDWORK  
OF "SALMON SCALE" AND "DIAPER"  
PATTERN

WAN-LI 1573    HEIGHT 18½ INCHES



CYLINDRICAL-SHAPED VASE WITH GROUND-  
WORK OF "SALMON SCALE" AND  
LANDSCAPE PANELS WITH  
FIVE BORDERS

WAN-LI    HEIGHT 13¾ INCHES





# Pictures

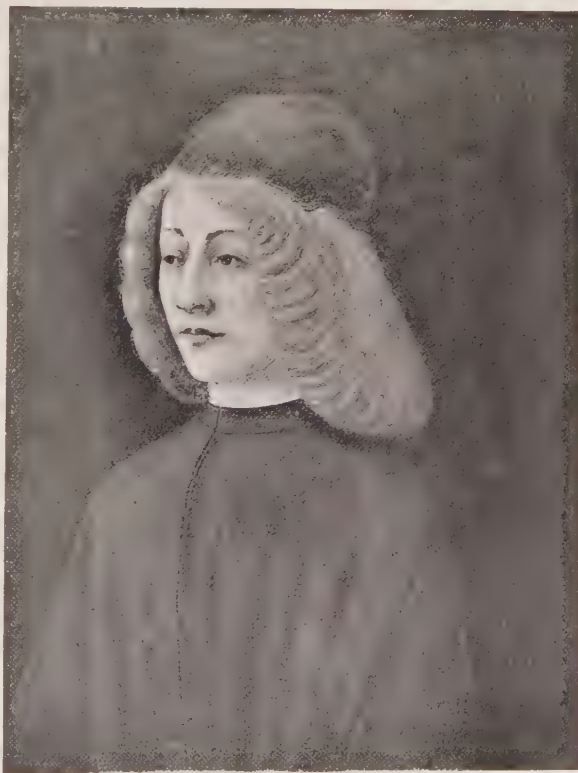
## The John Samuel Bequest to the National Gallery Part II. By M. H. Spielman, F.S.A.

By Girolamo Romanino we have a *Portrait of a Man* (on panel, 29 in. by 22½ in.) in a black gown, beret, and gloves, with a brown beard and wearing rings on his fingers. He might have sat for St. Joseph in Romanino's *Nativity* in the National Gallery; likely enough he was the same model, so close is the resemblance. The portrait itself is a good example of the master's force, simplicity, and ruth to nature, and the National Gallery may congratulate itself on having added to its collection another work by a painter who is so seldom seen in the great galleries of Europe outside Italy.

An important example of the work of Bonifazio Veronese represents *The Mother and Wife of Coriolanus in the Camp of the Volsci outside Rome*; it is painted on canvas, and measures 69 in. by 112 in. This large picture, which came from the gallery of the Marquis Piccenardi, of Cremona, shows the meeting of Coriolanus with his mother Veturia and his wife Volumina. The women are attended by

a number of matrons; behind the general, who embraces his mother, is seen his army and the camp of the Volsci, and the landscape is closed in with a view of Rome, with buildings burning outside the walls, and inhabitants fleeing before the soldiers. The scene is an elaborate and a dramatic one, not to say somewhat theatrical, and the picture seems to have suffered somewhat at the hands of a cleaner

of an earlier day. The composition is characteristic enough, with the breaking up of the distance into two parts, right and left (in this case with a great tree), as is not uncommon with the master. There is, besides, a certain dryness of manner frequently seen in the work of the eldest of the three Bonifazios;\* yet we are bound to admit that if the test of the elliptical ear, as proposed by Morelli,



PORTRAIT OF A YOUNG MAN

BY PIETRO POLLAIUOLO

\* I am aware that Ludwig holds that the three Bonifazios, as heretofore recognized, were one and the same person; but I see no reason to accept his conclusions without fuller inquiry and further confirmation by other investigators.

is rigidly applied, the picture fails to convince. But as we cannot admit that the identical rendering by a painter of an ear and a hand at all times and in all circumstances should be a final and conclusive proof of the correctness of an attribution, we need not attach too much importance to the circumstance. The types of men, women, children, and drapery, to say nothing of colour, cannot be said to disagree with the unchallenged *Virgin and Child, with Saints*, which, now in the National Gallery, was once the property of Signor Andreossi, of Milan, when it was known as a Palma.

The later Venetian School is represented by Tiepolo, Guardi, and that little-known, or at least less considered painter, Marieschi. Of the several examples, all more or less sketches, by Giovanni Battista Tiepolo, all of them small in size, two have been selected by the trustees. The first is a characteristic design for a *Marriage of Marie de Medicis*—now regarded as the *Marriage of Barbarossa*—showing the bishop in pontificals standing in front of the altar and blessing the nuptial pair who kneel before him, while attendants sit, kneel, or stand around. Dark columns fill the middle distance, and the arrière-plan consists of an architectural setting in full illumination. The reader need scarcely be reminded that Henri Quatre was married to Marie de Medicis by proxy at Florence on October 5th, 1600—a fine historical subject for a decorative artist; but the painter has evidently made no attempt to give an even approximately accurate representation of the ceremonial; he has aimed only at a decorative design, just as he did in the *Feast of Cleopatra*. Whether or not this was intended as a sketch for a large picture for Versailles (we know that the artist sent a picture as a present to the king, Louis XV., in 1760, a gift that was generously and royally acknowledged), or whether he hoped to make it a companion to *The Reception of Henri III. at Mira by Frederico Contarini, in 1574*, I do not pretend to guess. The *Marriage*, which measures 28 in. by 21 in., comes from the Scaresbrook collection.

More free in handling, and still more in the character of a sketch, is the second canvas (18 in. by 13 in.) representing *Esther at the Throne of Ahasuerus*. It has been suggested by certain critics that it is from the hand of Sebastiano Ricci: but the correctness of the attribution to Tiepolo is, I think, not seriously impugned by any critic of note. It is quite likely that this little picture is a sketch for one of the series of frescoes dealing with the story of Esther with which Giambattista decorated the Palazzo Dugnani in Milan.

By the artist's brother-in-law, Francesco Guardi,

are two of the most brilliant little canvases to which this painter ever put his hand. England is fairly rich in Guardis; those at the Wallace Gallery are scarcely to be surpassed, and the three in the National Gallery are very fine in quality. But they scarcely excel the new acquisitions in picturesqueness, limpid luminosity, fine effect of sunlight, or felicitous colour. The *View of Santa Maria della Salute, Venice* (22 in. by 30 in.), giving a view of the lagoon with the Dogana, and the Seminario Achivescovile, is exquisite in design, and full of grace and charm; but it is surpassed in interest by the *View of the Lagoon*, with the Ducal Palace in the middle, the Campanile and domes of St. Mark, the Library, the Prison, and other buildings that make up the most fascinating river (or canal) frontage in the world. It is positively scintillating with life and movement; the figures are perfectly drawn, all of them doing something perfectly unconscious of the spectator, and the sky is admirable. These pictures are well-known to most connoisseurs in England and to many on the Continent, for they have been several times exhibited.

Jacopo Marieschi is usually credited with being an imitator of Canaletto and Guardi; but the two pictures (24 in. by 36 in.), which for the first time for many years bring his name into the National Gallery Catalogue, show no trace of the great Canale. The two Marieschis which came into the National possession when the Beaucousin Collection was bought in Paris in 1860 for £9,205, were at once drafted off to the National Gallery of Ireland, where they at present remain; they give views of St. Simone, and they, indeed, undoubtedly do exhibit Marieschi's close imitation of Canaletto. But these two *Landscapes with Buildings and Water* could be attributed to no one else than their painter. They are very picturesque, with their grouped buildings romantically imagined and arranged as the more formal Canaletto never would have arranged them. Yet, with all the grace of the composition and lightness of the conception, there is an insincerity about the execution and an emptiness and lack of construction and solidity about them which suggest rather theatrical scenery than earnest and competent painting of buildings.

Of the Bolognese school Annibale Carracci, Genari, and Fiammingo are the only representatives. By the first named is a *Portrait of a Man* (9½ in. by 7½ in.), in an oval; a bust to the left, clad in black, and the head facing the spectator. The expression is strong and full of character, but the picture has no great merit. A *Portrait of a Man* (on panel, 7 in. by 5 in.), by Enrico Fiammingo, has more interest chiefly because it has more individuality. It is apparently an early work, its somewhat Spanish

## Samuel Bequest to National Gallery

handling proclaiming the influence of his first master, Lo Spagnaletto, before the painter set himself to follow Guido Reni. The brushwork is free in the draperies to the point of coarseness and crudity, but the character is strongly marked. Farexcelling either of these is the Portrait of himself, by Benedetto Genari the younger, a half-length, life-size portrait, the artist wearing a greenish dress and engaged in painting (25 in. by 21 in.). Here we have a work of a high order, finely drawn and modelled, full of life and character, and excellent in expression. That the likeness is not less excellent than the expression is proved by its close resemblance to the other portrait of himself in the gallery of auto-portraits in the Uffizi Gallery. The picture before us, however, is by a good deal the earlier one, for here the painter wears his own hair and plain collar. By the time he painted his Uffizi portrait the full-bottomed peruque had come into fashion, and the simple collar had given way to a jabot and a full-dress Marlborough costume; but the face has not changed. In both we see the pain in the half-closed eyes, like a man suffering from perpetual headache; in each we see the long, spreading, clean-cut nose, the wide, sensuous, well-drawn mouth, and the square chin. And each bears witness to the ability of this too-little appreciated artist who did such great credit to his master and uncle Guercino.

A single picture by Salvator Rosa represents the Neapolitan School. This admirable work (52 in. by 37 in., upright in shape) deals expressively in the painter's ultra-romantic manner with the story of *Hagar in the Desert*. It is certainly not the

picture of this subject which the hungry young artist exhibited in the streets of Naples, and which was bought by Lanfranco, who befriended him with a somewhat excessive regard to economy. Nor is it



ESTHER AT THE THRONE OF AHASUERUS

BY TIEPOLO

(By permission of the Editor of "The Jewish World")

likely to be the picture with the same title which used to appear in the catalogue of the Pitti Gallery, but which I am to-day utterly unable to trace. Could it be . . .? but no, that is impossible!

But the strangest thing about this picture is its extraordinary resemblance in composition and arrangement to the *St. Peter Martyr* by Titian, which was destroyed by fire in 1867, but of which

an old copy exists in St. Giovanni et Paolo in Venice. Examine the designs, side by side, and you will find that we have the same forked tree, the same twisted figure at its base on the left, the winged angel hovering in the tree, while on the right a young Ishmael lies prone where the Saint lies prone in Titian's picture. And the forcible light and shade in both canvases, and the glinting light in the sky and clouds, increase the similarity. Salvator Rosa's picture was probably painted some hundred and

in her hand a sprig of marguerites; in her lap sits the Holy Child, who raises the right hand in benediction. It has been attributed to no special painter, yet it is by no means inconceivable that it is from the hand of Giovanni Antonio Boltraffio, save that it is perhaps a little too heavy in handling for the usual work of that master. On the other hand, its remarkable resemblance to the manner and design of the painter's well-known *Virgin and Child* in the Poldi Pezzoli collection at Milan must strike every



VIEW OF SANTA MARIA DELLA SALUTE, VENICE

BY GUARDI

twenty years after Titian's, and there can be no doubt where Rosa went for his inspiration, for the chance of coincidence scarcely accounts for all these curious identities. Nevertheless, it must be accounted one of the artist's most beautiful and attractive works, charmingly composed, and carried out with singular taste, and even with grace, in every detail.

The Milanese School presents us with two works, both of them of real interest. The first is a small fresco, 28 in. by 18 in., in not too good a condition, which, when it was in the celebrated collection of the late Mr. William Graham, was shown at the Old Masters Exhibition at the Royal Academy in 1885. The Virgin, in a red dress, holds

beholder; its type is very much the same, though its "tactile values," as Mr. Berenson calls them, are less perfect. It may also be compared to Boltraffio's fresco, *The Virgin and Donor*, in the Cloister of San Onofrio, more particularly in the figure of the Child, whose "aspect d'autorité," of which M. Montégut speaks, is here equally obvious. The tentative and rather astonishing attribution to Luini must be summarily dismissed, although certain striking resemblances (as in the Virgin's left hand and the peculiar drawing of the fingers) to the so-called Luini, *The Return of St. George*, in the King of Roumania's collection, might possibly be cited in affirmative evidence. Much the same head, as well as the same

## Samuel Bequest to National Gallery

left hand, may be seen in Luini's *Madonna and Child with St. John* at Lugano; but these are the accidents and characteristics of a school whose disciples—the disciples of da Vinci—adhered so closely to the ideal of type and sentiment created by their inspirer.

The undoubted Luini, *Christ Teaching*, is well-known. This picture, painted on panel (31 in. by 21 in.), belonged to the Strozzi family of Ferrara, and, it is claimed, can be traced back to the

fact that it is not so forcible in illumination as the original work. At the same time, the expression is not inferior. The design of the dress, a pink robe, and the pose of the head resemble those in *Le Christ* in the Louvre, and the drawing of the hands, not less than the type of features, is in striking agreement with that in the *Christ in the Act of Benediction* in the Ambrosian Library in Milan. Similar they are to one another, yet sufficiently removed in execution from the combined power and



VIEW IN VENICE

BY GUARDI

painter's hand as being ordered from him after he painted the large picture of *Christ arguing with the Doctors* in the National Gallery (more correctly named *Christ in agreement with the Pharisees*). At one time it was held that this half-length was the "study" for the central figure in the larger work; but the contention is untenable, for the high finish and general character of the picture contradicts the notion entirely. For this reason I must dissent from the opinion of Dr. Williamson,\* and accept it as just a copy by the master's own hand, in spite of the

sweetness of Leonardo da Vinci to make it a matter for some surprise that the National Gallery picture for so many years bore the name of the greater painter.

Three minor pictures of the Florentine School close the list of the John Samuel bequest. The *Portrait of a Young Man* by Piero Pollaiuolo, painted on panel (22 in. by 16 in.), shows a half-length figure to the left, with long, fair curling hair, with a dark grey cap and cloak, admirably and incisively drawn, although dry in manner. In design, of course, it reminds one forcibly of the portrait by Nicolo Rondinello at Ravenna, and in charm of drawing it greatly surpasses it. Indeed, it excels in

\* Bernardino Luini. By G. C. Williamson, Litt.D. (Bell & Sons).

charm and *netteté* any of the very few pictures of this master with which I am acquainted. The lines of the face are exceptionally beautiful, and Pollaiuolo, with his well-known love of nature, has rejoiced in the opportunity of rendering it just as he saw it.

Zuccarelli may be described as the last of the Italian painters. Failing as an historical painter, he took to "landscapes with figures," came to England, where he achieved great reputation, became one of the foundation members of the Royal Academy, and painted a roomful of pictures for the Royal Palace. He is thus the contemporary of Guardi, and belongs almost to our day, dying as late as 1788. Yet his pictures belong in sentiment to a much earlier date. Of the seven which formed part of the John Samuel collection,



CHRIST TEACHING

BY LUINI

only by the inscriptions on their frames, by the pages of the catalogue, and by the board of honour by the entrance, will the public be kept aware how noble is the gift they owe to the lady usually spoken of as "Miss Lucy Cohen, of Brighton."

only two have been accepted from the proffered bequest of Miss Lucy Cohen. The selection was wise, for Zuccarelli was an unequal painter; but the canvases which have been enshrined at the National Gallery will do no discredit to his memory—till another generous donor comes along with finer examples.

According to the wise regulation of the gallery, these pictures cannot be kept permanently together. They are, in due course, to be dispersed among the various schools to which they belong; and



PORTRAIT OF THE ARTIST

BY BENEDETTO GENNARI



## Black Jacks and Leather Bottles

By P. Miller

It is recorded that certain worthy Frenchmen who visited this country in the suite of Henrietta Maria, the Queen of Charles II., returned to their homes with the traveller's tale that the English habitually "drank out of their boots." Certainly the old leather drinking vessel known as the Black Jack bears some considerable resemblance to a boot. Indeed,

the following inscription: "The gift of George Barteram to Abigail, 1682." Although generally to be met with either in public museum or private collection, the actual disappearance of the Jack in its original significance has yet to be recorded. There are still some good old-fashioned homes where home-brewed ale is still served in these curious relics of the past.



EIGHTEENTH CENTURY JACK DECORATED WITH CRESTS AND HELMET

an example in existence in the present day is traditionally said to have been made from a boot worn at the battle of Marston Moor. The Jack in question bears

At Stoneleigh Abbey, at Castle Ashby, and at several historic houses of the Midlands they are yet to be met with—and drunk out of. At Chelsea Hospital the

veteran heroes also use small jacks from which to refresh them. Everyone is familiar with the song which tells of "Simon the Cellarer" whose nose

"doth shew  
How oft the black jack to his lips doth go ;"

but Dryden's mention of a "sup from a foul jack, or greasy maple cup" is neither so well known nor so picturesque. Whether or not desirable from a sanitary or epicurean point of view, the black jack has certainly interesting aspects for the antiquary. Many specimens

disposed of at Christie's, fetching £36. If the Protector had his jack, so likewise had Charles II. or his admirers. In the British Museum is preserved an example dated 1646, and marked with the crown and the letters C.R. At South Kensington is a good specimen of the eighteenth century jack which it will be seen is manufactured, as far as the body and handle is concerned, from one piece of leather, whilst the bottom and rim are sewn on. It is decorated in colour with two crests and the helmet of a knight or



BLACK JACK AT WINCHESTER COLLEGE

are indeed handsome, silver-mounted ornaments, decorated with the arms and monogram of the owner, and evidently articles of importance to be set before an honoured guest; and mightily proud, no doubt, were their proprietors of such possessions. Whether we may still quaff our draft of "spicy nut-brown ale,"—provided we be visitors at Powerscourt Castle—from the very jack which Oliver Cromwell used, may be a debateable matter, but it is quite possible that the great leather drinking vessel preserved there formerly belonged to that important personage. It bears the inscription: "Oliver Cromwell, 1653, Lord Protector of England, Scotland and Ireland." In addition it is decorated with the arms of the Commonwealth, and is heavily mounted in silver, and stands twenty inches in height. Some years ago a specimen very similar was

baronet, and may possibly have once been in the possession of Sir John Sylvester Smith, a Yorkshire baronet, who married, in 1761, Henrietta, sister and heir of Frederick Dodsworth of Thornton Watlass.\*

The great jack at the old hospital of St. Cross at Winchester is a fine example of earlier date—viz., 1465—and there is another good jack to be seen at Winchester College.

In the museum at the Guildhall are preserved several old jacks, one of which is lidded, and was dug up during excavations in Bedford Street, Strand. Lidded specimens are not common in collections,

\* Dodsworth Crest.—*A cubit arm in chain mail or, the hand proper grasping a broken tilting spear or, dropping blood.*

Smith Crest.—*Out of a ducal coronet, or, a boar's head couped at the neck azure.*

## *Black Jacks and Leather Bottles*

although there is reason to suppose that they were by no means scarce formerly. A lid of a jack is occasionally engraved with an inscription such as "If you love me look within me." The Duke of Wellington is said to have turned out a number of jacks from the Tower when taking up his position as Constable. These were sold among other lumber.

Leather bottles are, by reason of the similarity of the material of their manufacture, generally associated with the black jack. They were, however, not so much drinking vessels as small casks in which to carry supplies. The "leather bottel" as an inn sign has long been familiar to us in connection with the inimitable Mr. Pickwick and his encounter with Tupman at Cobham; but there have been many other "leather bottels" which told the traveller of the presence of a house of refreshment, notably one in Leather Lane, Holborn, of which the original sign is now to be seen at the Guildhall. In the expenses of King John of France when a prisoner in England, after the battle of Poitiers, occurs the following entry: "pour deux bouteilles de cuir achetées a Londres pour Monseigneur Phillipe...9s. 8d."

A considerable number of leather bottles in existence bear the maker's initials I.S. They are usually of great strength, and were much used in the harvest fields, until superseded by the wooden kegs, which have in turn disappeared from sight. In churchwardens' accounts frequent mention is made of what are probably leather bottles, which were used for storing

the Communion wine. Such a one was discovered in the restoration of Haxey Church, Lincolnshire, and from its size it would have held from a gallon to a gallon and a half. A French leather bottle now in the Victoria and Albert Museum is shaped like a fluted horn, and is ornamented with a pattern of stamped leaves, quatrefoils, and stars. It has holes for suspension, and is  $17\frac{1}{4}$  inches in length by  $4\frac{3}{4}$  inches in width. It is dated 1659. Shakespeare, it will be remembered, tells us—

"The shepherd's homely curds,  
His cold thin drink out of his leather bottle  
Is far beyond a prince's delicates."

An interesting leather bottle of considerably later date is that which was once carried by the huntsman of the Charlton Hounds. It holds a quart, is supplied with a cork as a stopple or stopper,\* and is inscribed—

"Thomas Johnson,  
Huntsman to ye Duke  
of Richmond, 1734  
A present from  
C. Challen."

The lusty rider, who carried this leather bottle through many a good run, is commemorated by a monument in Singleton Church, Sussex, erected by Charles, Duke of Richmond.

---

\* "Now had it been a leather bottel,  
With the *stopel* in it had all been well."  
*Old Song.*



FRENCH LEATHER BOTTLE SHAPED LIKE A HORN AND DECORATED WITH A PATTERN OF STAMPED LEATHER  
(VICTORIA AND ALBERT MUSEUM)

## The Cattaneo Van Dycks

So much has been heard in recent years about the "iniquity" of fine works of art and rare books leaving these shores for America, that the subject has become wearisome in the extreme. Those who set up the periodical "whine" do not seem to see that there is a practical common-sense side to the whole question. We are glad to sell our commercial products to the highest bidders, American, Japanese, or German, and if foreign competitors out-distance us in the acquisition of objects of art, national or international, it seems to me that the best thing for Englishmen to do is to say nothing. Our public museums and libraries are passably rich in every species of art and literary property, and if we, as a nation or as individuals, cannot afford to add to these storehouses, then we must reconcile ourselves to seeing masterpieces of various kinds go to other countries. We have lost thousands of opportunities in the past, and it seems reasonable to suppose that we shall lose many others in future. But let us have no cant over the matter. The moment a work of art comes into the market it becomes an object of commercialism, and the person with the deepest purse has a perfect right to become the purchaser. It is totally contrary to all principles of political economy and freedom for a government to interfere and dictate terms to a private owner as to what steps he shall take, and to whom he shall sell his pictures or works of art.

The Italian law for the prevention of the sale of heirlooms can only be described as an infamous one, totally opposed to all considerations of justice and equity. And when that law is circumvented, as in the recent case of the Cattaneo Van Dycks, it is a matter for congratulation to both vendor and purchaser. It is a well-known fact that many of the Italian noblemen find the maintenance of their palaces a very serious hardship, and in these matters neglect spells ruin, with pictures as with palaces. The dog-in-the-manger policy of the Italian Government says in effect that if the owners of fine pictures by the old masters cannot afford to keep these pictures, then they must let them rot! It does not seem to occur to the Italian statesmen that art is not the exclusive property of the Italian Government, but a universal heritage. It is true that Van Dyck worked for some years in Genoa, and that he was inspired by Titian, but no amount of sophistry can claim him to be an Italian artist. Has the Italian Government ever spent a single lira on the preservation of pictures in one of the many palaces at Genoa or elsewhere? We know from Murray's *Handbook to Northern Italy*

## By W. Roberts

of 1866, that the Palazzo Cattaneo possessed "some portraits by Van Dyck, but in a miserably neglected state." Portraits of Italian noblemen and historic personages may, or may not, be out of place in the private residence of a Chicago pork-butcher, but they are there at all events properly cared for, and open to the enjoyment of all properly accredited connoisseurs.

So much sensation has been caused by the disappearance of the Cattaneo Van Dycks that some descriptive particulars of the seven pictures will be welcome. Unfortunately, anything like full details are not yet available, and will not be until the present owner chooses to exhibit them in public or private. At the time of the Government Inventory the Cattaneo Van Dycks appear to have been stored away in some cupboard or lumber room, in what the owner doubtless regarded as the last stage of decay. We know, however, from the Milan newspaper, *Il Secolo*, that four out of the seven have been "ritoccati dal pittore genovese Lagomarsino," but that "tre godono di una meravigliosa freschezza"; and so it may be assumed that the American buyer has not paid two and a half million lire for entirely ruined pictures.

Many of the Genoese palaces were sacked of their treasures during the political and social revolutions of the latter part of the eighteenth and early years of the nineteenth centuries, but that of the Cattaneo family remained intact. The Cattaneo family is a Genoese one, but its members appear to have resided elsewhere for the past century or so. They possessed a town house and a country villa near Pegli. C. G. Ratti, in his valuable and interesting book, *Istruzione di Quanto Puo' Vedersi di Più Bello In Genova, In Pittura, Scultura ed Architettura*, of which a second edition appeared at Genoa in 1780, describes the Palazzo of Giambattista Cattaneo as "di buone pitture adorno," and of the Van Dycks he specially praises "una dama in piedi, con un moro, che tiene un parasole." In another palace of a member of the same family, Giovambattista Cattaneo, he speaks of a "superbo ritratto in gran telà d'un Signore a Cavallo," which is also probably the work of Van Dyck, inasmuch as a later writer, the author of the *Description les Beautés de Gênes*, published also at Genoa in 1792, speaks of "un Homme à Cheval du Vandick, morceau qu'on ne peut assez louer."

It is fairly certain that these two portraits are among the seven "missing" Van Dycks. The others, for the most part, would seem to have come





LADY COCKBURN AND CHILDREN

BY SIR JOSHUA REYNOLDS

*(National Gallery)*

## The Cattaneo Van Dycks

into the Cattaneo family through marriage or by purchase. The villa Cattaneo and Rostau, near Pegli, was built by Agostino Lomellino, who was Doge, in 1760, but during the nineteenth century it passed into the possession of the Cattanei, who also inherited (or otherwise obtained) the same enlightened statesman's palace in the Piazza Annunciata, where there were several works by Van Dyck. Some sort of an Inventory of the Cattaneo pictures was made by Signor Mario Menotti in the *Archivio Storico dell' Arti*, as may be seen from Mr. Lionel Cust's admirable work on Van Dyck, but the list gives singularly little information. Three were unknown portraits of members of the Lomellini family—a half-length of a young man seated, another of a young lady in an oval, and the third of an old man. The exact identity of the fourth portrait in the Cattaneo collection is, however, recorded—the half-length of Antonia Demarini, wife of Franco Imperiale-Lercari, Doge of Genoa. This accounts for six out of the seven Van Dycks, or, assuming that the beforementioned "Signore a Cavallo" is not among them, for five of them.

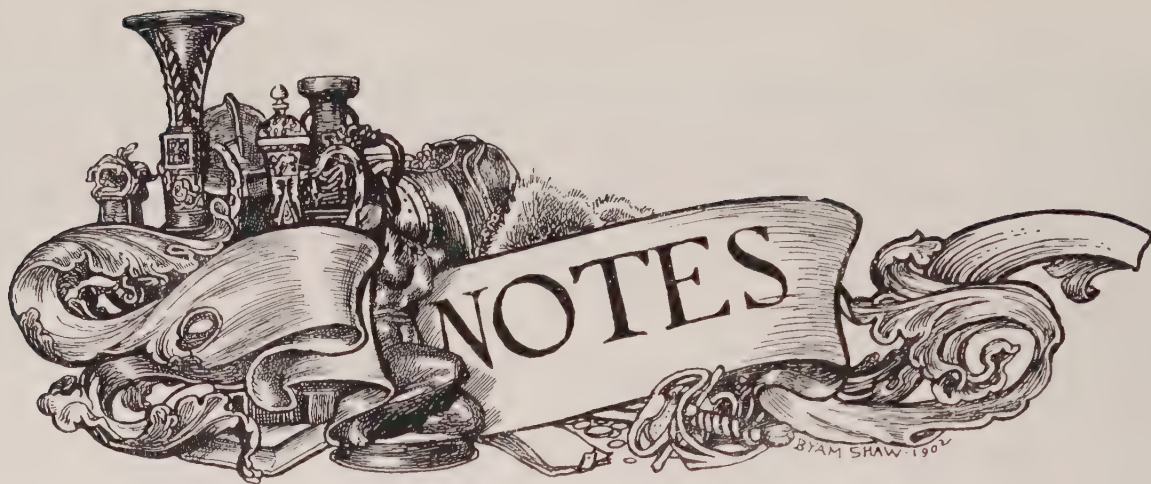
There were, as we have seen, seven pictures recorded by Signor Menotti in the Cattaneo Palace, and all the Italian newspapers state that seven were sold. But in an official communication to the press Count Guiseppe Dal Verme, one of the fifteen heirs entitled to a share in the inheritance of the late Marchese Cattaneo, states that six only were sold. He states that two were whole-length portraits of ladies, one of which represents a lady, followed by a little Moor who is holding a parasol above her head. Two others were smaller ones of a lady and gentleman, and the remaining two were of boys, and all were of ancestors of the Cattaneo family. The four smaller pictures were adapted for adorning the spaces over doors (*Questi ultimi quattro quadri erano stati adattati come decorazione di sovrapporta*). The Count sums his position, as eldest legatee, thus: "(1) The Cattaneo collection is composed of portraits representing ancestors of both the Cattaneo and Lomellini houses. Now neither the one nor the others were ever kept secret; from the very first until a few

years ago they were in the old Cattaneo Palace at San Torpete (Genoa), hung on the walls in a place designated for the use of students, and were visible there not only to art amateurs, but also to commercial and professional men of every class. When they were afterwards transported to the present palace they were exposed, together with others, in the reception room of the late Marchese. (2) Together with these there were a number of others, none of which were reputed to be of any worth, and consequently not catalogued, according to law. (3) The learned Cattaneo, having left fifteen nephews, it was impossible that the whole collection could be assigned to any one of them. (4) There being no clause in the existing law of June 12, 1902, No. 185, prohibiting the sale in Italy of the said pictures, and as it was decided by the heirs to sell a part before coming to the whole of the collection, they concluded the sale of some of the pictures with two Italian firms who were complete strangers to the Cattaneo family. Thus I may be permitted to observe that no furtive sale was effected. The heirs conducted the sale in Italy with Italian firms, which they were legally entitled to do, and if the new possessors thought that by transferring them abroad they could realise a higher price than that paid by them, no one can blame the heirs of Cattaneo in the matter."

The position of the Count in the matter seems perfectly clear, and those capable of forming an impartial judgment will entirely uphold his action. Two of the smaller pictures, he admits, have undergone "complete repair," but to what extent is a matter which only concerns the present owner, who, it may be added, is not Mr. Pierpont Morgan. We have not by any means heard the last of the Cattaneo Van Dycks, and when the present storm has blown over doubtless the name of the owner will be made known.

An amendment of the law as it stands has been promised by the Italian Government, but no law, however stringent, will prevent a recurrence of the Cattaneo affair; and the sympathies of most people out of Italy will be on the side of those who successfully evade a law for which very little can be said in its favour.





THE plate which we publish this month of a *Portrait of a Lady and three Children*, by Sebastian

**Portrait of a Lady  
and three Children  
By Sebastian Bourdon  
From the Picture in  
the possession of Sir  
Robert Edgcumbe, Kt.**

Bourdon, possesses an interest apart from its intrinsic merits, in that there is every reason to believe that it suggested to Sir Joshua Reynolds the arrangement which he followed with certain modifications in his

celebrated picture of *Lady Cockburn and her Children*, now for a second time in the National Gallery. The grouping and colouring of Lady Cockburn and her children is very striking, and it ranks amongst Sir Joshua's finest work. He thought so well of this picture that he inscribed his name on the hem of Lady Cockburn's garment, as he did in the case of Mrs. Siddons as the Tragic Muse. We might suppose, if we were without knowledge of Sebastian Bourdon's treatment of a similar subject, that Sir Joshua's treatment of Lady Cockburn and her three children was an entirely original idea. But the picture by Sebastian Bourdon (1616-1671) which we publish shows that Sir Joshua caught the general idea from the earlier French painter, but that he introduced into his treatment of the subject certain modifications which entirely removed his version from the category of being a mere plagiarism.

It is tolerably certain that Sir Joshua was acquainted with Bourdon's picture, as during the latter half of the eighteenth century this picture belonged to George III., and was in the Royal Collection. That this assumption is a reasonable one is evidenced by the fact that the Royal Academy was founded in December, 1768 (when Sir Joshua became its first president), and that he painted the king's portrait in the year 1770, when, if not before, he no doubt was made acquainted with the pictures in the Royal Collection. It was not

until three years later, in 1773, that Sir Joshua painted Lady Cockburn and her children.

Early in the nineteenth century the picture was sold by the King to Messrs. Rundell and Bridge (the King's silversmiths), and Mr. Bridge, who built himself a house in Dorset, retained this picture for his private collection. In 1860 a son of Mr. Bridge sold it to the father of Sir Robert Edgcumbe, its present possessor.

The portrait of *Lady Cockburn and her three Children* was left to the National Gallery in 1892 by Lady Hamilton, widow of Sir James Hamilton, Bart., under the impression that she had power to dispose of it by will. There the picture hung until 1900, when the trustees of the Gallery, being satisfied that Lady Hamilton had no power of bequeathing the picture, handed it back to the rightful owners, who sold it privately for £22,000 to Mr. Alfred Beit. By his will Mr. Beit bequeathed it to the National Gallery, and now beyond dispute the public are, by his generosity, owners of one of Sir Joshua's masterpieces.

The engraving of Sir Joshua's picture was first published under the title of *Lady Cockburn and Children*, but after twenty copies had been issued the lady's husband, who was dissatisfied with the plate, declined to allow further copies to be printed with this title, which was in consequence changed into *Cornelia and her Children*.

MR. GEORGE D. SPROUL, of New York, announces an English edition of the works of *Théophile Gautier*, and the rights in this country have been acquired by Mr. Henry Bumpus, of 335, High Holborn, W.C.

The illustrations, paper, and letterpress will be worthy of volumes by one of the most remarkable writers of our times. Only a limited edition of one hundred copies will be issued.



PORTRAIT OF A LADY AND THREE CHILDREN

BY SEBASTIAN BOURDON

*(In the possession of Sir Robert Edgcumbe)*



## Notes

THE teapot illustrated appears to be a very interesting, if not unique, specimen of the work of John Turner, of Lane End. It is five inches high and made in a buff-coloured earthenware body, with the surface ornamented with an elaborate design in low relief, of which the prominent feature is the standing figure of a youngish man, dressed in the costume of the middle eighteenth century, and dangling from his right hand one male doll, and from his left two female dolls, all dressed in the style of the same period.

### A Notable Turner Teapot



A TURNER TEAPOT

Beneath this figure and running round the teapot is the inscription:—

LORD TRENTHAM WITH HIS FRENCH DOLLS.

Conventional flowers and foliage complete the design. The whole is outlined in a rich dark blue, considerably worn in places. On the base in under-glaze lettering is the name and date, "M. Degg, Mar., 1762," and inside the lid are the initials, "M.D., Uttoxeter." There is the usual impressed mark TURNER on the bottom.

There are several remarkable points about this teapot. To begin with, it must have been one of the very first pieces of pottery made by John Turner at Lane End; for, although he had been engaged in the manufacture of white stoneware in conjunction with one R. Bankes at Stoke before then, it was not until 1762 that he set up as a potter at Lane End on his own account. And this teapot bears the date of the third month of that year. Again, it is so unlike Turner's usual style that it naturally occurs to one to regard it as an experimental piece. Indeed, it is just such a piece as Professor Church might

have had in his mind when he wrote in his *English Earthenware*, "Turner was not a mere plagiarist of Wedgwood, many of his productions having marked elements of originality." At any rate, in this case he could not have been indebted much, if at all, to Josiah Wedgwood; for at the time this teapot was made the latter was devoting all his time and attention—and had been doing so for the three years since the dissolution of his five years' partnership with Thomas Whieldon at Little Fenton at the end of 1758—to the perfection of his famous "Queen's

Ware," and had not hitherto on his own account produced any pottery bearing the faintest resemblance to it. There may be traces of the same general influence as shows itself in the work turned out during the Whieldon-Wedgwood period; but then it was Whieldon who was the senior partner and the ruling spirit. The pear shape of the teapot, the form and decoration of the moulded spout, and the relief ornament all appear more or less in the tortoiseshell and cauliflower teapots connected with his name. The use of the dark blue colour for the picking out of the design is unusual and seems to have been Turner's own idea. Still, when all is said and done, the piece remains one quite *sui generis*. It would be difficult, if not impossible, to point to any other made by Turner or any contemporary potter like it in general style and workmanship.

The ceramic aspect, however, is not the only interesting one. Curiosity is naturally aroused with regard to the personality and character of the noble lord who figures as the subject of the caricature; for caricature it would certainly seem to be. Surely there is an

allusion to some episode in the career of the Viscount Trentham of 1762. Possibly it may have been some event connected with the political affairs of the country: but probability seems to point to something in his private life in the county, for he does not appear to have been a personage of importance in the politics of the day. A search through the catalogue of caricature prints dealing with the first three years of the reign of George III.—when the satirists were especially busy casting ridicule upon the Marquis of Bute and other members of the government associated with him—has not resulted in the discovery of any mention or notice of this Lord Trentham. He belonged, as well as the maker of the teapot and the person for whom it was made, to Staffordshire. A natural inference to be derived from this fact is that the “French dolls” were in some way mixed up with the life of his lordship in the immediate locality. What was the scandal? Any information tending to throw light upon the mystery would be welcomed by the fortunate possessor of the teapot, Mr. A. E. Chavasse, of The Avenue, Stone, Staffs.

ONE of the most remarkable evidences of the high popularity which the stamps of Great Britain enjoy, not only at home but throughout the world, has been the very keen competition to secure specimens of the “official” stamps of this country. Strictly speaking the term “official” as applied to these stamps is misleading, as all the Government issues have official authority. In referring to similar emissions by our colonies and foreign countries, the term “service” stamps seems to apply more distinctively to the stamps issued “On His Majesty’s Service” or “On Service.”

The first attempt at providing a special stamp for use in Government offices in Great Britain was practically contemporary with the issue of the first adhesive stamp for the use of the public in this country. The design was similar in every respect to the public stamp, the old Queen’s head design after the William Wyon medal, and printed in black on white paper. The two Maltese crosses on the upper corners of the

public stamp were replaced by the letters V. and R. to denote that the stamp was for the use of Her Majesty’s Government and its officers. That was the only difference between the two stamps.

A few thousands of the service stamp were printed, but they were never actually put into use, the reason for abandoning their issue not being clear.

The Post Office and Treasury Departments at that time were making extensive experiments in the effectual cancelling of stamps after they had done their duty, and some sheets of this stamp appear to have been used in the experiments. Hence they are found cancelled, though in very few instances could they have passed through the post.

From the commencement of uniform penny postage on to 1882, there were no special stamps for Government use in Great Britain, though other countries had adopted stamps for this purpose with varying success.

The Inland Revenue Department was the first to use special stamps, made by overprinting the current stamps with the legend “I.R. OFFICIAL” in two lines. The first stamps to be so overprinted were the  $\frac{1}{2}$ d. green of October, 1880, the 1d. lilac of December, 1881, and the 6d. grey, which had been in general circulation since 1874.

Three years later the  $2\frac{1}{2}$ d. lilac, 1s. green, 5s. rose on bluish paper, 10s. blue on bluish paper, and the £1 brown watermarked three crowns appeared similarly overprinted. The same year (1885) the  $\frac{1}{2}$ d. slate and in 1888 the £1 watermarked orbs were brought into the service of the Inland Revenue Department.

The  $\frac{1}{2}$ d. vermilion,  $2\frac{1}{2}$ d. purple on blue, and the 1s. green of the Jubilee series of 1887 were next utilised; also the £1 stamp, the colour of which had been changed from marone to green. The  $\frac{1}{2}$ d. vermilion was changed to a green colour in 1900 and appeared surcharged in 1901. Then the 6d. grey, of which there had been a large stock, which was being used up in providing stamps for the Department, was superseded by the 1887 6d. stamp purple on red. This stamp in its overprinted form did not appear until 1901.

The next change was brought about by the issue of the new King’s head stamps—the  $\frac{1}{2}$ d., 1d.,  $2\frac{1}{2}$ d.,



FOR THE INLAND  
REVENUE DEPARTMENT



USED IN THE BOARD OF  
EDUCATION OFFICE



A STAMP USED ON  
OFFICIAL PARCELS



FOR USE IN THE  
OFFICE OF WORKS

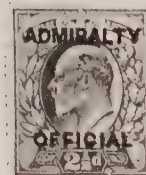
## Notes



THE OVERPRINT USED BY  
THE WAR OFFICE



"R.H. OFFICIAL" FOR USE IN  
THE ROYAL HOUSEHOLD



A STAMP OF THE ADMIRALTY

1s., 5s., 10s., and £1, all being issued overprinted in 1902.

The 6d. King's head stamp seems to have been prepared for the use of the Inland Revenue Department in 1904, but it did not come into use owing to an official order dated May 12th, 1904, which stopped the use of those and all other service stamps. Mr. I. J. Bernstein in his book on *The Official Stamps of Great Britain* states that only three copies are known, and that they all bear the postmark of May 14th, 1904—the day on which all the stock of official stamps was destroyed.

The Office of Works had its first stamps perforated similarly to the method adopted in many business firms with the initials H.M.O.W., and later with a crown design, and the letters O.W. In 1896 these were superseded by the  $\frac{1}{2}$ d. vermillion and 1d. lilac, overprinted "O.W. OFFICIAL." The  $\frac{1}{2}$ d. blue green O.W. appeared in 1901, and the following year the  $\frac{1}{2}$ d., 1d., 2d., and  $2\frac{1}{2}$ d. King's heads were issued with this overprint. In May, 1902, the 5d. and 10d. Queen's head were issued, and the 10d. King's head, which completes the "O.W." series, was issued in 1903.

The War Office used stamps inscribed ARMY OFFICIAL from 1896, beginning with the  $\frac{1}{2}$ d. green, 1d. lilac, and  $2\frac{1}{2}$ d. purple on blue, and followed in 1900 by the  $\frac{1}{2}$ d. blue green, in 1901, by the 6d. purple on red, and in 1902 by the  $\frac{1}{2}$ d., 1d., and 6d. King's head stamps.

The Board of Education did not have any overprinted stamps till 1902, when the 5d. and 1s. Queen's head stamps appeared inscribed BOARD OF EDUCATION in three lines of type along with the  $\frac{1}{2}$ d., 1d., and  $2\frac{1}{2}$ d. King's head stamps. In 1904 the two Queen's head Board of Education stamps, the 5d. and 1s., were replaced by King's head stamps.

Two stamps, the  $\frac{1}{2}$ d. and 1d. of the King's head issue, appeared in 1902 overprinted "R.H. OFFICIAL," for use in the Royal Household, and the following year the values  $\frac{1}{2}$ d., 1d.,  $1\frac{1}{2}$ d., 2d.,  $2\frac{1}{2}$ d. and 3d., of the King's head series were overprinted "Admiralty Official."

The Board of Trade's stamps were all perforated

with a crown design and the initials B.T., but the collectors who are eager enough to collect the overprinted stamps seem to draw the line at the perforated issues, regarding these as of no more interest than the stamps perforated by business firms with their initials to prevent their misuse by their employés.

There is one other series of overprinted stamps of this class, known as the "Government Parcels" series. They are all overprinted with the inscription "GOVT. PARCELS," and were used indiscriminately by all the departments for use on parcels, and they owe their origin to the rather extraordinary contract still extant between the Post Office and the railway companies for the carriage of parcels, by which the companies receive 55 per cent. of the postage paid on each parcel. Without the use of stamps to denote the amount paid per parcel, there would have been difficulty in checking the amounts which the railways were to receive for the conveyance of official parcels.

The 9d. green and 1s. brown were issued overprinted "GOVT. PARCELS" in 1883, the  $1\frac{1}{2}$ d. lilac and 6d. green followed nearly three years later (1886), then the  $1\frac{1}{2}$ d., 2d., 6d., 9d., and 1s. of the 1887 Jubilee series followed at intervals from 1887 to 1891, and the  $4\frac{1}{2}$ d. green and red appeared in 1892. Then there was a gap of five years before the 1d. lilac appeared thus overprinted in 1897, and the 1s. in its bi-coloured form, green and red, appeared in 1900. In 1902 the 1d., 2d., 6d., 9d., and 1s. of the King's head series followed.

Of a number of these stamps there are variations of type and minor errors in the overprinting which add to the interest of their collection and study.

All in circulation in 1904 were withdrawn pursuant to the order of May 12th already referred to, and owing to the unfortunate incentive to the misuse of the stamps by employés of the Government, there is little likelihood of the system of service stamps ever being revived.

THE portrait of a Florentine youth, of which our  
frontispiece is a facsimile reproduction  
in colours, is one of the chief treasures  
of the Hainauer collection, which,  
it will be remembered, was last year acquired

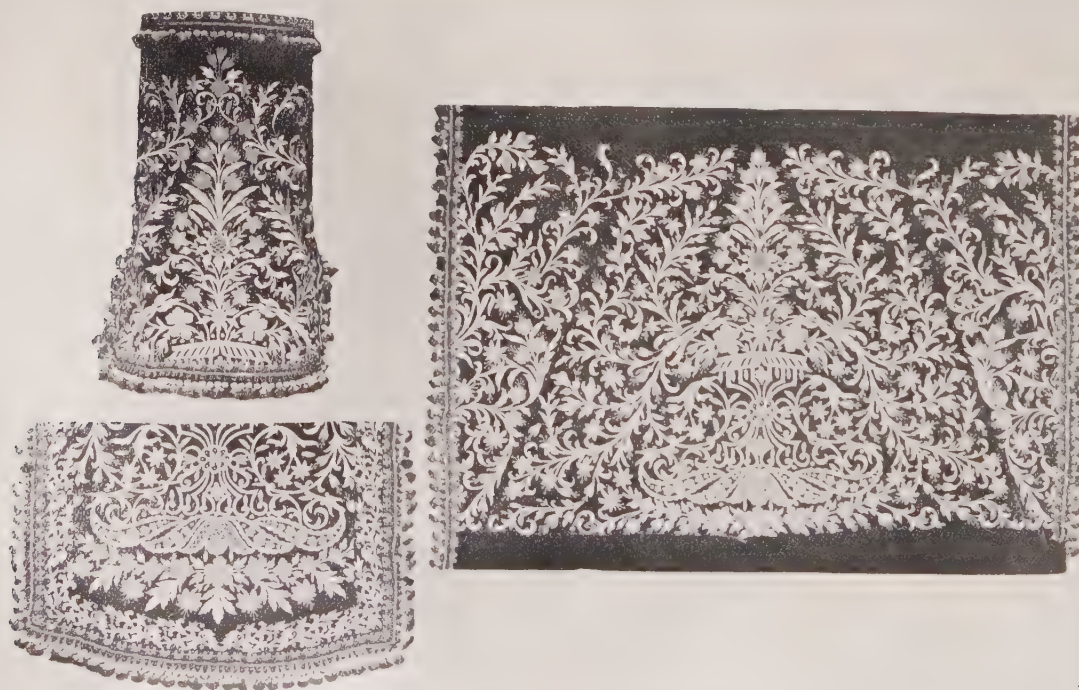
*en bloc* by Messrs. Duveen Brothers. The portrait was originally in the Frizzoni collection at Bergamo, and Dr. W. Bode, as well as other critics of repute, hold it to be an original work by Sandro Botticelli. As such it would be a most important addition to the list of the master's works, since there are only two portraits that are generally accepted as his own handiwork—the *Pietro de Lorenzo de' Medici* at the Uffizi Gallery in Florence, and the bust portrait of a youth at the National Gallery. The so-called "Bella Simonetta" at the Uffizi and the portrait of a man at the Liechtenstein Gallery in Vienna are given by Mr. Berenson to his "Amico di Sandro." The Hainauer portrait would appear to us to be more closely akin to the Liechtenstein portrait than to either of the acknowledged Botticelli heads, though the treatment of the clouds in the background tallies with that of the Medici portrait at the Uffizi.

THE embroideries illustrated were recently presented to the West London Reform Synagogue by Major Lewis-Barned, to be used as coverings for Pulpit, Almena, and Scroll of Law. They were made up by Messrs. Graham & Biddle from rich old Portuguese silver-gilt embroidery on velvet.

**Old Portuguese  
Silver-gilt  
Embroidery**

THE exhibition held by the *Cercle Artistique et Littéraire* at Brussels in 1905 afforded a unique opportunity for the study of the masterpieces of the old Brussels craftsmen, and particularly of the glorious products of the Brussels looms. The choicest pieces of tapestry from the museums and private collections of Europe were to be seen under the same roof, among the contributors to this remarkable display being the South Kensington and Cluny Museums, the Louvre, the Brussels Museum, Mr. Pierpont Morgan, Lord Iveagh, and Mr. Martin-Leroy. The sumptuous portfolio, published by Messrs. G. Van Oest & Co., Brussels, under the name of *Tapisseries et Sculptures Bruxelles à l'Exposition de l'Art Ancien, 1905*, to which M. Joseph Destrée, keeper of the Royal Belgium Museums of Decorative and Industrial Art, has supplied the scholarly text, is a fitting and lasting memorial of this important temporary gathering.

The admirably reproduced large plates illustrate the development of the Brussels tapestry industry from the fifteenth to the eighteenth centuries, though it must be confessed that the faded splendour of colour, which is the principal charm of these woven hangings, is better suggested in the monochrome plates than in



OLD PORTUGUESE SILVER-GILT EMBROIDERY

the inadequate colour reproductions. Whilst the old Brussels tapestry workers exercised their craft with a complete sense of artistic fitness, the woodcarvers of Brabant, such as the craftsmen who worked the famous retables of St. George, of Lombeek Notre Dame, and of Andergham, delighted in such a wild play of ornamental fancy and of exquisite skill in minute detail that the actual reliefs are completely lost in the flamboyant exuberance of the surrounding Gothic tracery. Still, one cannot but admire the amazing skill and patience that went to the making of the carvings illustrated in the portfolio, even if the noble simplicity of the figures on the Pascal candlestick at *Léau* are artistically infinitely preferable. The ordinary edition of the portfolio is published at 75 frs.

FROM the same publishing house comes a second and enlarged edition of Mr. L. Maeterlinck's exhaustive study of *le genre satirique* in Flemish painting. The title of the book by no means expresses the full scope of the volume, which, far from being confined to satire, gives a complete history of the evolution of the grotesque element in Flemish art, of caricature, satire, humorous pictorial comment on social life, customs, human weaknesses and vices, from the days of antiquity to Jerome Bosch and Pieter Breughel and down to the nineteenth century. In fact, if fault must be found with this volume, which is as important for the pageant of social life in past centuries which it sets before our eyes, as for the artistic issue involved, it is that its scope has been extended far beyond the avowed limits of the subject, and that the author, who is, by-the-way, keeper of the Museum of Fine Arts at Ghent, in his search for humour and satire reads deliberate comic intention into certain manifestations of art which are wholly serious, though they contain a grotesque element in their primitive *naïveté*. The publishing price of Mr. Maeterlinck's book is 10 frs.

Le Genre  
Satirique dans  
la Peinture  
Flamande

plete history of the evolution of the grotesque element in Flemish art, of caricature, satire, humorous pictorial comment on social life, customs, human weaknesses and vices, from the days of antiquity to Jerome Bosch and Pieter Breughel and down to the nineteenth century. In fact, if fault must be found with this volume, which is as important for the pageant of social life in past centuries which it sets before our eyes, as for the artistic issue involved, it is that its scope has been extended far beyond the avowed limits of the subject, and that the author, who is, by-the-way, keeper of the Museum of Fine Arts at Ghent, in his search for humour and satire reads deliberate comic intention into certain manifestations of art which are wholly serious, though they contain a grotesque element in their primitive *naïveté*. The publishing price of Mr. Maeterlinck's book is 10 frs.

THE Maypole Jug here illustrated is a dainty specimen of old Staffordshire colour-printed ware, which, though laying claim to no great artistic merit, possesses a style and interest of its own. Made about the end of the eighteenth century, it depicts a scene "in the merrie month of May," where village man and maid in gaily coloured costume are dancing round the maypole to the music of the pipe. On the front is represented a gallant rustic endeavouring to persuade a demure young lady to "come and join the dance," while on the reverse side is shown a typical rural scene of a picturesque farmhouse among trees, and in the foreground a packman with his laden mule travelling along the road. Altogether it "tells a tale of other days," and smacks of old English life. Round the neck of the jug is a coloured floral border. The jug is four inches in height.

A CORRESPONDENT writes to say that the portrait of a lady attributed to the Rev. W. Peters which appeared in the March number is a copy of a painting by Guido Reni, Peters or Guido Reni? which in 1771 was in the collection of the Earl of Bute. The picture was engraved by W. Baillie.



A MAYPOLE JUG

WE are informed upon high authority that the Spanish Art Treasures Spanish Government are introducing a measure to prevent the art treasures of Spain leaving the country. The law is to be drafted upon similar lines to the Pacca Edict. The increasing interest in old Spanish art in this country is evidenced by the opening of the large Spanish Art Gallery at No. 50, Conduit Street, where many specimens of ancient Spanish art can be seen. It will be

interesting to watch the effect of the new law upon the influx of Spanish works into England and America. In Italy, in spite of the severity with which the Pacca law is applied, there still appear to be means of evasion—witness the Cattaneo Van Dycks, which are the subject of a special article in the present issue of *THE CONNOISSEUR*.



PAIR OF CANTON ENAMEL BOXALLS

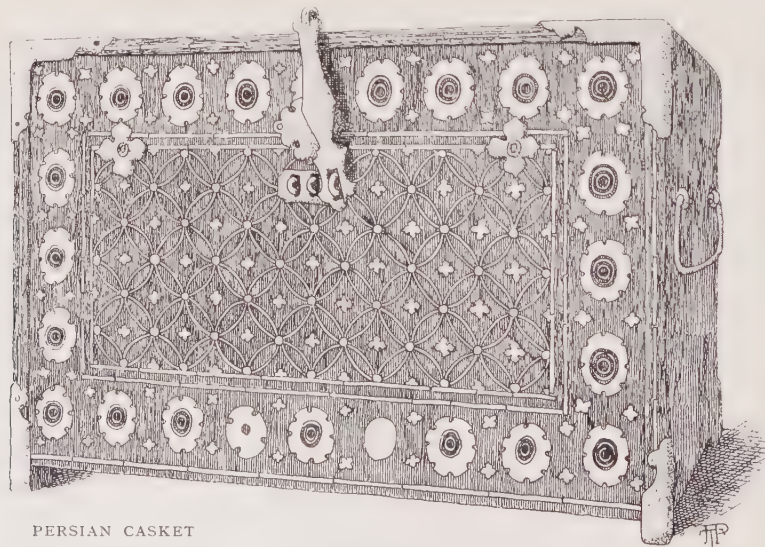
THESE pretty objects, consisting of nests of trays with their covers, are in their form and arrangement very common in Oriental art, being made both in metal, as in these Chinese examples, and in lacquered wood, as in India. Our illustration shows a fine specimen of what is known as "Canton enamel," a species of translucent enamel, in all colours, which

A Pair of  
Chinese  
Boxalls

is freely painted over a metal background. This class of work is not very frequently met with in this country, though specimens are occasionally seen among the collections lent to the South Kensington Museum; and some samples of its present manufacture, prepared for the Siamese market, of a very coarse character, are shown in the Oriental galleries of the Imperial Institute. These boxalls, which are, perhaps, late eighteenth century work, are of copper, enamelled inside and out with a bright blue glaze, over which is painted, in various colours, groups of flowers, all the portions of the metal otherwise showing, such as the edges of the trays, being gilt. Interspersed among the flowers, painted in red, is the sign of the word "Remembrance," a word which generally occurs on these boxalls, and which is repeated on the lid on a bright yellow ground, in a circular cartouche, as shown on the drawing. These boxalls measure 7 inches in height and 4½ inches in diameter.

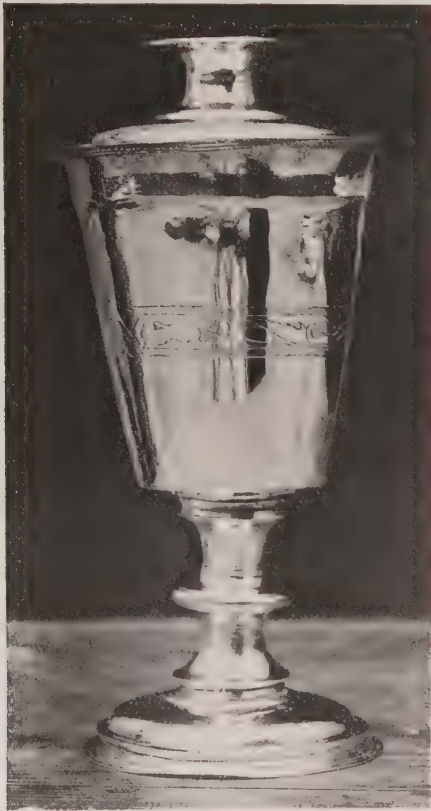
THE innumerable sandal-wood boxes and card-cases, inlaid with ivory and silver of Indian work, with which everyone is familiar, are mostly of modern manufacture, and too mechanical in their regularity to be of any artistic value. The methods of this class of workmanship were first imported into India from Persia; and Mr. L. Kipling says:—"At Hushiarpur, in the Punjâb, is practised a variety of the ancient Persian craft of inlaying dark wood with ivory." The example we here give is a fair specimen of this class of Persian work of the sixteenth century. The effect of the ivory inlaid in the dark wood has been heightened by small black scorings in the centre of the flowers; and the general symmetry of the pattern, together with the irregularity of the detail, make this casket a very pretty object. It is mounted in brass, and has a

A Persian  
Cabinet



PERSIAN CASKET

folding front concealing interior drawers. Its length is 12 inches, and its height  $7\frac{3}{8}$  inches; and it is now preserved in the Oriental branch of the Victoria and Albert Museum.



CHALICE AT DEAN PRIOR



CHALICE AT SOURTON

AMONGST most West Country chalices of a certain date, that of the latter half of the 16th century, there is a considerable family likeness both in type and decoration. We illustrate two, which may be taken as typical:—viz., the chalices belonging to Sourton and Dean Prior, both small Dartmoor border parishes. They are of Exonian make, and stamped with an I, and IONS or INS, for John Ions, communion cups of whose make are recorded from 1570 to 1576. The cups of Sourton and Dean Prior are of the latter date, so far as the incised inscriptions on the covers are authoritative; there is no other date mark in these two cases, though other cups of the same maker (*e.g.*, at St. Petrock's, Exeter, and one at Lympstone, near Exeter) bear the Exeter mark, a crowned X in a circle, and date letters A or B for 1575 or 1576 respectively. The ornamentation of the chalices, as will be seen, is simple, consisting of plain incised bands with conventional foliage slightly chased. The Dean Prior cup gains additional human interest from the fact that

#### Elizabethan Chalices

it was doubtless used by Robert Herrick, who was presented to the living in 1629, ejected in 1649, and reinstated after the Restoration in 1662, and who died and was buried at Dean Prior in 1674.

AN exhibition of an unusually interesting nature has just been opened at the Fine Art Society's Galleries, 148, New Bond Street. It is composed entirely of choice examples of mediæval and Renaissance German wrought ironwork.

#### Wrought Ironwork Exhibition

AMONGST the most interesting of the properties of Tavistock Parish Church is the rare Cope Chest of which we give an illustration. Exceptional in itself as a piece of well-preserved ecclesiastical furniture, it is stated to be the only example of its kind in Devon and Cornwall. Its merit is enhanced by the admirable wrought-iron work decorating the lid and top. The chest is of oak, and measures

#### Cope Chest and Pewter Flagons



PEWTER FLAGONS AT TAVISTOCK PARISH CHURCH

2 ft. 3 in. by 1 ft. 6 in. by 2 ft. 1 in. We also illustrate four pewter flagons in the same church, in pairs 17½ in. and 14½ in. high respectively. One of the larger flagons is inscribed:—"Thomas Poynter and Robert Cudlipp, Churchwardens of Tavistock in Devon 1633." The other large flagon, that with the plainer base, is uninscribed, and from its style would seem to be somewhat older. The two smaller flagons are inscribed:—"Ralph Worth and Richard Peek Churchwardens 1638."

### Norwich Plate

*The Editor of THE CONNOISSEUR.*

DEAR SIR,—We wish to point out to you an error in Mr. Leonard Willoughby's article on "Norwich" in the March issue of your magazine, which we shall be glad to see corrected.

On page 185, column 2, end of second paragraph, he states that the thistle-shaped cup at St. Peter Mancroft Church "is the only piece of plate known with the date-letter for 1543-4." [Of course, he refers to the mark of the London hall.] We have had several examples of pieces of plate with the date-letter for this year, and have even now a piece in stock which we shall be pleased to show to him if he cares to see it.

We are, dear sir, yours faithfully,  
CRICHTON BROS.

### Books Received

*Handbuch der Gemäldeskunde*, by Dr. Theodor V. Frimmel. 3 M. 50; *Ehrenberg's Kunstgeschichte*, 6 M. 50. (J. J. Weber, Leipzig).

- Women Types of To-day: A Study*, by Da Libra, 10s. 6d. net; *Alicia's Diary, with Shakespeare Criticisms*, 10s. 6d. net. (Elliot Stock.)
- The Old Church Plate of the Isle of Man*, by E. Alfred Jones, 10s. 6d. net. (Benrose & Sons Limited.)
- Dutch and Flemish Furniture*, by Esther Singleton, 42s. net. (Hodder & Stoughton.)
- "*The Subject of All Verse*," by Philip Sidney, 2s. net. (Henry Frowde.)
- Proposals for a Voluntary Nobility; Prospectus of the Samurai Press*, 1907. (The Samurai Press.)
- Manuale d'Arte Decorativa, Antica e Moderna*, by Professor A. Melani, L. 12. (U. Hoepli, Milano.)
- The Stamp Collectors' Annual*, edited by Percy C. Bishop, 1s. net. (Charles Nissen & Co.)
- I Palazzi Di Roma*, by Luigi Gallari, 3 lire. (Società Editrice Dante Alighieri.)
- Orkney and Shetland Old Lore*. (The Viking Club.)
- Venice*, by Beryl de Selincourt and May Sturge Henderson, 10s. 6d. net and £1 1s. net. (Chatto & Windus.)



COPE CHEST AT TAVISTOCK CHURCH

Notes and Queries

[*The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.*]

THE SIGNET RING OF CÆSARE BORGIA.

*To the Editor of THE CONNOISSEUR.*

SIR,—With regard to your question in THE CONNOISSEUR for February respecting the signet ring of Cæsar Borgia, I may say that my father, the late Rev. Charles Henry Hartshorne, bought it at the sale of the collection of Thomas Turton, Bishop of Ely, in 1864. I remember that there was a date, I think 1515, engraved on the lid of the box, which was supposed to have contained poison. This date had the appearance of being modern. It was of this kind—1515—and I should have expected the figures of that date to have been more after this form—1515. I believe the ring is now in the possession of my brother. This I can ascertain for you if you let me know. With the ring was a circular filagree box, with a red stone set in the centre of the lid.

It is more than thirty years since I saw these objects, but I remember that the ring was very heavy and massive, and the inscription in small black letters inside the hoop was evidently genuine—*fais ce que dois adviene que pourra*.

Yours faithfully,

ALBERT HARTSHORNE.

THE CABINET MAKER ROUSSEL.

*To the Editor of THE CONNOISSEUR.*

SIR,—In reference to the letter signed "Fife," published in THE CONNOISSEUR, April, 1907, page 278, Notes and Queries, the inquirer will find in Alph. Maze-Sencier's "*Le Livre des Collectionneurs*" (*French*), Paris, Libraires Renouard, 6, Rue de Tournon, under *Ebénistes*, page 46, the following notes:—

"*A. Roussel, maître ébéniste établie à Paris au commencement du règne de Louis XV. En 1725 il travailla à la corbeille de Marie Leczinska, et figure sur les comptes des Menus-Plaisirs (0'2984).*"

"*Roussel, ébéniste de talent, inscrit sur les comptes des Menus-Plaisirs, de 1785 à 1790. Les fournitures se composaient de consoles, secrétaires, bibliothèques, encoignures, tables à jeu, etc., presque toujours en acajou. Dans un de ses mémoires, date 1789, nous remarquons. 'Pour M<sup>gr</sup> le Dauphin, une table à l'eure en acajou. 60 lit.'* (Ach. nat. 0'3070 à 0'3088)."

Yours faithfully,

A SUBSCRIBER.

WHO WAS TRÉCOURT?

*To the Editor of THE CONNOISSEUR.*

SIR,—I would like to find out if a painter Trécourt is known, and if he accompanied Byron on his travels. I believe I have seen somewhere an engraving of Byron looking out on the sea, and behind him ruins. Could you find out anything about this Trécourt, and if such a painting is known, you would oblige me greatly. Thanking you beforehand,

Yours very truly,

B. S. DE TERVAL.

INFORMATION REGARDING MRS. LOFTIS.

*To the Editor of THE CONNOISSEUR.*

SIR,—In the collection of Mme. Armande Cailavet, Paris, there is a portrait of a *Mrs. Loftis* painted by Sir P. Lely. Could any of your readers furnish me with some information about that lady?

STEN DAHLGREN.

OLD IRON COFFER.

*To the Editor of THE CONNOISSEUR.*

SIR,—I have had opportunities of examining a number of coffer similar to the one described. They vary much in size, but all that I have seen are of the same type. On one which I examined in Ireland, I was fortunate enough to find a record of place and date of origin. Inside the lid on a long narrow strip of metal there was engraved in German an inscription, the translation of which was "State locksmith in Numberg has made me 1723." A feature in these chests is the ornamental sheet of pierced steel-work which covers over the whole of the works of the lock inside the lid. Of these plates no two seem to be alike—some are armorial, others have conventional foliage. One I saw has two sturdy figures like German foresters or huntsmen with sword and long bow. Another had a very effective design of mermaids. There is a good, but not very large, example of coffer in the Bodleian Library, Oxford. It is labelled, as I remember, "Sir Thomas Bodley's 'strong box' or 'deed chest,'" I forget which; and is mounted on a pretty stand of open wrought-iron work, raising the chest a foot from the floor—a very convenient plan. This is the only stand I have seen. These chests must have been sent to this country in large numbers, so many of them are scattered about, and no doubt they were used by the squires and merchants of two or three centuries ago to hold valuables and important documents. The lock is curious; it occupies the whole of the inside of the lid, and has four or more spring-bolts, so that the box locks when the lid is slammed. The key is only required for unlocking.

W. H. PATTERSON, M.R.I.A.



IN spite of the fact that in nearly every phase of art and literary property at auction there have been many high prices and numerous "records" during



March, the picture sales have been few in number and, with one exception, uninteresting in character. Messrs. Foster's sale on the first of the month included a work attributed to Cuyt — *Poultry, with*

*town in the distance*, on panel, dated 1672, which realised 150 gns. Messrs. Christie's sale on the following day comprised modern pictures, the property of the late Mr. William Vokins, of "The Drive," Hove, Sussex, and from other sources. The collector whose pictures were now sold (on the death of Mrs. Vokins) was a prosperous "wharfinger," with a taste for pictures. The more important of the 99 which constituted his property included eleven by T. S. Cooper, among which were: *A Group of Nine Sheep in a Pasture*, 33 in. by 47 in., 1876, 135 gns.; *Out of the Sun*, sheep resting under a thatched roof, 30 in. by 42 in., 72 gns.; *Cattle in a River, Evening*, 19 in. by 28 in., 62 gns.; *Group of Sheep in a Pasture*, on panel, 18 in. by 24 in., 1870, 70 gns.; *Five Cows and a Calf in a Meadow*, on panel, 18 in. by 24 in., 1876, 72 gns.; and *Five Cows on the Bank of a River, Evening*, on panel, 16½ in. by 20 in., 1878, 70 gns.; Sir J. Gilbert, *Waiting for the King, Marston Moor*, 24 in. by 30 in., 1877, 78 gns.; F. Goodall, *The Return of a Pilgrim from Mecca*, his purse-bearer distributing alms to the poor of Cairo, 50 in. by 73 in. (exhibited at the Royal Academy, 1862), 95 gns.; two by B. W. Leader, *River Scene, North Wales*, 29 in. by 42 in., 1876, 142 gns.; and *The Old Mill, Streatley-on-Thames*, 23 in. by 39 in., 1873-8, 130 gns.; Erskine Nicol, *Village Politics*, 9 in. by 14 in., 1853, 90 gns.; and three by E. Verboeckhoven, *Ewes, Lambs, Goat, and Poultry*, 34 in. by 28 in., 1877, 185 gns.; *Peasant driving Sheep, Goats, and Kids*, 39 in. by 31 in., 1878, 165 gns.; and *Ewes, Lambs, and Poultry*, on panel, 12 in. by 16 in., 1878, 90 gns.

The miscellaneous properties included: Erskine Nicol, *Kept In*, 18 in. by 14 in., 1871, 105 gns.; T. S. Cooper, *Fording the Stream*, cattle crossing a ford followed by a boy on a donkey, 29 in. by 27 in., 1833, 120 gns. (this realised 145 gns. at the Hargreaves sale in 1896); and K. Heffner, *Bavarian Lowlands, a Silver Morning*, on panel, 28 in. by 39 in., 60 gns. The sale on March 9th also consisted of works by modern artists, and comprised pictures the property of the late Mr. J. Y. V. Vernon, of Strathallan, Southbourne, and from other sources. The drawings included two by C. Fielding, *Landscape*, with figures and cattle on a road, near a pool, 13 in. by 19 in., 1849, 200 gns., and *Storm at Sea*, 11 in. by 16 in., 1833, 78 gns.; J. L. E. Meissonier, *Le Fumeur*, 14 in. by 8 in., 1873, engraved by Jules Jacquet, 470 gns.; S. Prout, *Malines*, 16 in. by 21 in., 70 gns.; Rosa Bonheur, *Denizens of the Highlands*, 23 in. square, 420 gns. (this was in the A. H. Campbell sale of 1867, when it sold for 630 gns., and in Sir John Fowler's sale of 1899, when it brought 700 gns.); and D. A. C. Artz, *Knitting*, 18 in. by 12 in., 50 gns. The pictures included: D. Cox, *Sunday Afternoon on the Trent*, 22 in. by 34 in., 100 gns.; L. Knaus, *Head of a Lady*, oval, 18 in. by 15 in., 1859, 140 gns.; J. B. Burgess, *The Reprimand*, 33 in. by 43 in., 100 gns. this was "knocked down" in December last at 85 gns.); two by T. S. Cooper, *On the Banks of the Stour*, 23 in. by 35 in., 1878, 95 gns., and *A Group of Cattle in a Meadow, Evening*, 30 in. by 48 in., 1867, 165 gns.; H. W. B. Davis, *On the Upper Wye*, 50 in. by 40 in., exhibited at the Royal Academy, 1898, 210 gns.; T. Blinks, *The Kill*, 30 in. by 50 in., 70 gns.; W. P. Frith, *Pamela*, 13 in. by 10 in., the original sketch for the large picture, 60 gns.; and W. Shayer, sen., *Peasant and Children*, with pony, cattle, and sheep, 30 in. by 40 in., 60 gns.

The one interesting sale of the month, held on March 16th, comprised pictures by old masters, being part of the first portion of the Massey-Mainwaring collection, also pictures by old masters the property of Sir W. J. Farrer, and from numerous other sources, the sale realising upwards of £10,000. The Massey-Mainwaring collection of 36 lots realised £7,442 8s., and therefore constituted the chief feature of the day. Taken in the order of sale there were: C. Bega, *An Interior*, with a peasant, his

# THE "CONNOISSEUR" SPECIAL SOUVENIR NUMBER

TO BE PUBLISHED

EARLY IN JUNE

GREAT  
HISTORICAL

JULY 8 9 10

PAGEANT

JULY 11 12 13

SACRARIVM

REGIS

CVNABVLA

LEGIS

THE ONLY PAGEANT  
IN 1907 CONDVCTED  
BY MR LOVIS N. PARKER  
MASTER OF SHERBORNE  
PAGEANT 1905 & OF  
WARWICK PAGEANT  
1906  
TWO THOVSAND  
PERFORMERS  
COVERED GRAND  
STAND  
PRICES ONE GVINEA

$\frac{s}{10} \frac{d}{6}$   $\frac{s}{5} \frac{d}{6}$   $\frac{s}{3} \frac{d}{6}$

FVLL PARTICVLARS  
TO BE OBTAINED FROM  
THE SECRETARY  
PAGEANT HOVSE  
BVRY ST EDMVND  
OR FROM ANY OF  
THE DISTRICT MESSENGER  
CO<sup>s</sup> OFFICES LONDON  
CHEAP RAILWAY  
FACILITIES FROM  
ALL PARTS

MARTYRDOM OF ST EDMVND KING OF EAST ANGLIA AD 870

## BURY ST EDMUNDS





wife and child, two figures in the background, on panel, 16 in. by 14 in., 230 gns.—at the Scarisbrick sale of 1861 this brought 50 gns.; N. Berchem, *Two Peasant Women*, one milking a cow, the other milking a goat, signed, on panel, 12 in. by 17 in., 80 gns.—at the Scarisbrick sale this fetched 165 gns.; A. Caneletto, *View of the Church of S.S. Giovanni E Paolo and the Colleone Monument*, canal with gondolas and figures, 23 in. by 38 in., 856 gns.—at the Scarisbrick sale this sold for 220 gns.; B. Canaletto (*i.e.*, Bernardo Bellotto, nephew of the famous Canale or A. Canaletto), *View of Dresden Market Place*, with cart and numerous market figures, 36 in. by 48 in., engraved by the artist, 330 gns.; two portraits by F. Clouet, *Claude de Clermont, Sieur de Campierre*, in black doublet, on panel, 7½ in. by 5½ in., 310 gns.; and the *Comte de la Marque*, in black jerkin with white sleeves, on panel, 7 in. by 5½ in., 720 gns.—both these were in the Strawberry Hill collection of Horace Walpole, and at the dispersal of the Magniac collection in 1892 fetched 105 gns. and 45 gns. respectively; J. B. Greuze, *Head of a Girl*, 17 in. by 14 in., 340 gns.; Lucas de Heere, *Portrait of the Artist* in black dress, hat and gloves, holding an oval medallion, painted with a skull and inscription, on panel, 11 in. by 9 in., 180 gns.—at the Magniac sale this realised 105 gns.; Holbein, *Portrait of the Duke of Norfolk*, in black and brown dress trimmed with white fur, on panel, 6½ in. by 5½ in., 135 gns.—at the Magniac sale this brought 100 gns.; School of Janet, *Portrait of Blasie de Monluc, Marshal of France*, in buff jacket trimmed with red, on panel, 8½ in. by 5¾ in., 125 gns.—at the Magniac sale this sold for 27 gns.; N. Maes, *Portrait of a Princess of the House of Orange*, signed and dated 1677, 25 in. by 21 in., 175 gns.—this has always been known as by G. Netscher, as such it was exhibited at Burlington House, and as such it was sold in the Northwick collection in 1859 (lot 1,791) for 40 gns.; Quentin Matsys, *Portrait of Louis XI. of France*, in purple dress with black sleeveless jacket, purple cap, and green sash, on panel, 9 in. by 5½ in., 600 gns.—at the Magniac sale this realised 160 gns.; F. Mieris, *Portrait of a Gentleman*, richly dressed, sitting in a chair, with a pipe in his right hand, and laughing with a pretty woman who is holding a jug and a glass, on panel, 8¼ in. by 6¾ in., described in Smith's *Catalogue Raisonné*, 120 gns.; A. Van der Neer, *Village Scene*, with two windmills on the left, two peasants with a dog going towards three figures seated round a bonfire, signed with initials, on panel, 9¼ in. by 13 in., 460 gns.; J. Ruysdael, *River Scene*, overhung with large trees, a boat with two peasants, on panel, 12 in. by 16 in., 260 gns.; two by D. Teniers, *Woman Lighting a Pipe*, interior of a cottage, with several figures, signed, on panel, 14 in. by 18 in., 400 gns., and *Le Buveur Flamand*, interior with two boors, one of whom is seated near a tub, the other lighting his pipe, on copper, 9½ in. by 7 in., 300 gns.; two by W. Van de Velde, *View from the Shore looking Seaward*, under the appearance of early morning and calm weather, with vessels and figures, 12 in. by 15 in., described by Smith, 300 gns., and *Dutch Galliot*, a view at the mouth of a river, on

panel, 15 in. by 19 in., 300 gns.; and two by P. Wouvermann, *Landscape*, with a high road on the banks of a canal, on which are a lady and gentleman on horseback, with a dog behind them, and a beggar boy running at their side, on panel, 12 in. by 16 in., 300 gns., and *A Wooden Bridge over a Frozen River*, three figures on the ice, on panel, 6½ in. by 9 in., 110 gns.

Among the miscellaneous properties there were: Jacopo Bassano, *Portrait of Ottavio Amalteo*, a Venetian physician, in dark robe with fur, 48 in. by 33 in., 70 gns.; Sir H. Raeburn, *Portrait of Sir James Montgomery*, Lord Chief Baron of the Court of Exchequer, whole length, in black dress and gown, with white wig and bands, 90 in. by 59 in., 620 gns. (this is one of two practically identical versions of the same portrait); Sir A. More, *Portrait of a Lady*, in black dress with crimson sleeves and white cap, seated, holding a chain, dated 1566, on panel, 44 in. by 32 in., 440 gns.; Sir T. Lawrence, *Portrait of Mrs. Siddons*, in white dress with blue sash, 35 in. by 27 in., 160 gns.; P. Wouvermann, *Figures*, horses and cart outside a farrier's shop, 15 in. by 20 in., 115 gns.; G. Terburg, *Lady in Grey Dress*, seated at a table, with a dog in her lap, on panel, 12 in. by 11 in., 160 gns.; and a picture ascribed to G. Vincent, but perhaps by C. Deane, who painted a large number of admirable pictures of London, *View of St. Paul's from Waterloo Bridge*, 53 in. by 70 in., dated 1820, 270 gns.—this picture is in several respects strikingly like one by Deane which was sold at Christie's on March 2nd last.

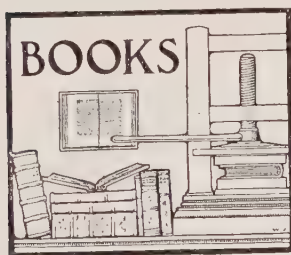
Messrs. Knight, Frank and Rutley sold on March 19th and two following days the contents of Stisted Hall, near Braintree, Essex, the pictures including: James Webb, *View of the Thames, with Chelsea Church, Old Battersea Bridge*, etc., 36 in. by 46 in., 61 gns.; Charles Landseer, *A Scotch Wedding in the Time of the Covenanters*, 37 in. by 48 in., £50; G. Morland, *Farmyard Scene with Rustic Courtship*, figures loading a cart, etc., 33 in. by 48 in., 140 gns.; J. M. W. Turner, *Grand Classical Landscape*, with figures in foreground, 42 in. by 61 in., 210 gns.; T. Gainsborough, *Portrait of John Festing*, the celebrated musician, in brown coat with gold braided waistcoat, holding a flute, 28 in. by 33 in., 142 gns.; and Heywood Hardy, *The King's Daughter*, 72 in. by 52 in., 80 gns.

Messrs. Christie's concluding sale of the month (23rd) was made up of pictures and drawings from numerous sources, the few pictures of note including: R. Cosway, *Wisdom directing Beauty and Virtue to Sacrifice at the Altar of Diana*: Portraits of Juliana, Countess of Carrick, and her two daughters, on panel, 25 in. by 30 in., engraved, 80 gns.; G. Romney, *Portrait of a Young Girl*, in white frock and cap, tying a blue ribbon round the neck of a dog, 35 in. by 26 in., 140 gns.; P. Wouvermann, *Landscape with the Repose of the Holy Family*, 24 in. by 19 in., described by Smith, 190 gns.; Van Dyck, *Portrait of the Duchess of Croy*, in black dress, 44 in. by 39 in., 115 gns.; Sir J. Reynolds, *Portrait of Admiral Sir John Lockhart Ross*, in naval uniform, holding his stick, 50 in. by 40 in., 125 gns.; J. Hoppner, *Portrait of a Girl*,

in white dress, in a landscape, 29 in. by 24 in., unfinished, 150 gns.; T. Gainsborough, *The Masham Family*: Portraits of the Earl of Romney and his three sisters, 22 in. by 16 in., 195 gns.; Sir J. Reynolds, *Portrait of a Gentleman*, in grey coat with blue facings, holding a violin, 28 in. by 23 in., 190 gns.; G. Terburg, *The Courtyard of a Blacksmith's Shop*, with two figures, 31 in. by 25 in., 220 gns.; and Ribera, *The Peasants' Offering*, 62 in. by 75 in., 95 gns.

The drawings included: J. Downman, *Portrait of a Lady*, in white dress and large straw hat, holding a bowl, 7½ in. by 5¼ in., 52 gns.; and D. Gardner, *Portrait of Lady Frances Romney*, in white dress with blue robe lined with ermine, seated in a landscape, oval, 21 in. by 18 in., 160 gns.

ON Friday, March 1st, Mr. J. C. Stevens very properly catalogued among some miscellaneous articles a number



of "curious old books" which, strange as it may appear to the uninitiated, attracted very considerable attention. The reason was, however, plain enough, for at the head of one of the four lots, each consisting of a number

of works by different authors, appeared this entry—"Shelley. Posthumous Fragments of Margaret Nicholson. Munday, Oxford, 1810." This, when genuine, is, as it happens, one of the scarcest and most valuable tracts in the whole range of English literature. It was absent from the Shelley exhibition held at the Guildhall Library in July, 1893, and it is safe to assume that the vast majority of collectors have never seen it anywhere. On June 18th, 1902, Messrs. Christie, Manson & Woods catalogued a copy which turned out on investigation to be the facsimile made by the late Mr. R. H. Shepherd in 1876. This imitation is fairly well known now, but was at one time exceedingly dangerous, and has often been mistaken for the original. Still, whenever the entry "Posthumous Fragments of Margaret Nicholson" is seen in any catalogue, the entry is invariably investigated, for there is, of course, just a chance that it may refer to the original issue after all.

If a copy of the original issue and one of the reprints were placed side by side we do not suppose that there would be much risk of mistaking one for the other. The difficulty is to procure the original to compare with the imitation, and in its absence there can be no doubt at all that Shepherd's reprint looks genuine enough, and is extremely seductive in consequence. But fifty copies were printed, so it is not often met with, while of the original but one or two copies are known. There is a way, however, of telling Shepherd's reprint at a glance and without the need of comparison. The rule is this:

turn to page 8, line 12, and should the word "hateful" appear then without doubt the reprint is ear-marked. The word ought to be "baleful," and is so in the original. But for this mistake the probability is that the "Posthumous Fragments" would be comparatively common. This short digression, though not absolutely necessary, is at any rate advisable, for the reprint has before now been known to occupy a position to which it was not entitled.

The early part of the month of March was productive of no book sales of the least interest. It is not until we come to the 14th that anything needs to be chronicled. On that and the following day Messrs. Puttick & Simpson held a miscellaneous sale which realised rather more than £700, and is noticeable chiefly on account of a large paper copy of *Gulliver's Travels*, 2 vols., 1726, which realised £100 (contemporary calf). The large paper copies are very scarce, especially when, as in this instance, the inscription is under the portrait, instead of round it, and each of the four parts into which the work is divided is paged separately. We notice also a very fine copy of Charles Lamb's *Adventures of Ulysses*, 1808, 8vo, in the original boards, uncut, with label—this realised £25; while Hodgson & Graves's *Engravings from the Works of Sir Joshua Reynolds*, 3 vols., folio, 1833-35, sold for £35 (half morocco). The best and by far the most expensive edition is that "published by S. W. Reynolds, Bayswater," in 3 vols., folio, 1820.

Messrs. Sotheby's sale of March 15th and 16th was extremely important by reason of the character of the books sold, no less than on account of the large sums realised for some of the rarer examples. The original and only separate edition of Sir John Hawkins's *Voyadge (sic) to the Parties of Guynæa and the West Indies*, London, 1569, 12mo, was bought for £630 (new calf, extra), and three copies of Frobisher's *Voyages* together totalled £2,680. The amounts realised for these were as follows:—*The Voyage to Meta Incognita* (the first voyage), 1578, 8vo, £1,000 (new calf, gilt); *The Voyage into the West and North-West Regions* (the second voyage), 1577, 12mo, £760; and *The Last Voyage into Meta Incognita* (the third voyage), 1578, 12mo, £920. These books belonged to the original editions in English, and are of course exceedingly rare. But two copies are known of the first voyage (the one appearing at this sale making the second). Of the second and third voyages very few copies can be traced, and nearly all are imperfect.

A curious relic of Lady Hamilton, which, by-the-way, was picked up in the Mile End Road a short time ago for a few pence, and now realised £31, is worthy of special notice. It consisted of the fifth volume of Molière's works, printed at Glasgow in 1751. The book itself was worthless, but it contained the following inscription on the fly leaves:—"Given to me by Miss Knight, whom I thought good and sincere; we succoured, cherished, and protected her and her mother, Lady Knight, and brought them off from Naples to Sicily, and when Ly K. died my dear mother took

Miss Knight to our home, Sir Wm. and self being there, at the re-taking of Naples, with Nelson. We gave shelter to Miss K. for near 2 years; we brought her free of expense to England. What has she done in return? Ingratitude, God forgive her, for altho' she is clever and learned, she is dirty, ill-bred, ungrateful, bad manard, false, and deceiving. But my heart takes a nobler vengeance, I forgive her.—EMMA HAMILTON."

Many other interesting books changed hands at this sale, but perhaps the most popular "lots" were the Burns manuscripts, which included the famous "Scots wha hae wi' Wallace bled." The autograph MS. of this immortal poem on a folded sheet of 8vo paper realised £355, but was, we understand, re-sold privately immediately afterwards, and sent back to its native country north of the Tweed. A number of poems and a letter sent in one packet by Burns to his friend and patron Alexander Frazer-Tytler, afterwards Lord Woodhouselee, brought £365. The poems comprised the one "On the late Captain Grose's Peregrinations through Scotland," commencing "Hear, Land o' Cakes, and brither Scots," "An address to Miss C . . . (Cruikshank)," "The Humble Petition of Bruar Water to the Noble Duke of Athole," and some other pieces. A third collection, comprising a version of "The Brigs of Ayr," a "Song on Lord Gordon of Kenmure," etc., made £350. To criticise this sale in detail would be impossible within the compass of a few lines. The total sum realised for the 468 lots in the catalogue was no less than £12,841, and that will give, at any rate, some idea of its importance.

The sale held by Messrs. Christie, Manson & Woods on March 20th was of a miscellaneous character, and many of the books were sold in "parcels." All were, however, good of their kind. Among the more important lots we notice particularly Chippendale's *Gentleman and Cabinet Maker's Director*, 1754, £30 (morocco), Hepplewhite's *Cabinet Maker and Upholsterer's Guide*, 1788, £24 10s. (morocco), and Sheraton's *Cabinet Maker and Upholsterer's Drawing Book*, 1793-4, £23 10s. (morocco). All these were fine copies and unusually well bound. Another work of a somewhat similar kind, which realised £8, was *The Cabinet Maker's London Book of Prices*, 1793. This too was bound in morocco and a fine copy. *Parthenia*, or the *Maidenhead of the first Musicke*, by Dr. John Bull, William Byrd and Orlando Gibbons, 1646, folio, sold for £40. The latter part of this book had some contemporary MS. music. As very often happens at Christie's the catalogue disclosed a number of extra-illustrated or "Grangerized" books, as, for example, Savage's *History of Carhampton*, 1830, extended to two volumes and inlaid folio size. This realised £26 10s.

Dr. Roots's library and other properties sold by Messrs. Hodgson's on March 20th and 21st proved to be very important, and here too a number of extra-illustrated books are noticeable, as well as scarce *Americana*, the lordly folios of John Gould, all bound in crimson morocco extra to a pattern, and some English classics of very considerable importance and rarity. A very clean and perfect copy of the first edition of *Ruskin's Poems*, printed in 1850, realised £42 (cloth, as issued), the four parts or numbers

of *The Germ*, in a half binding, original issue (1850), £24, and Milton's *Paradise Regained*, 1671, with the rough edges entirely uncut, a most unusual circumstance, £92 (unbound, wanting the License leaf). The works by Gould comprised seven lots, as follows: *The Birds of Great Britain*, 5 vols., 1873, £80; *The Birds of Asia*, 7 vols., 1850-83, £48; *The Trochilidae*, 6 vols., 1861-87, £56; *The Birds of New Guinea*, 5 vols., 1875-88, £47; *The Mammals of Australia*, 3 vols., 1863, £41; *The Ramphastidae*, 1854, £8, and *The Trogonidae*, 1875, £7 10s. Among the *Americana* was a fine copy of Purchas's *Hakluytus Posthumus*, 5 vols., folio, 1625-26, £49 (morocco), and De Bry's *Grand Voyages*, Parts I.-IX., all first editions except Part VI., which belonged to the second, 1590-1602 (Part VI., 1617), in two thick volumes, £36 (morocco extra). The original drawing by "Phiz," of the Trial Scene in "The Pickwick Papers," was bought by Mr. Sabin for £50. It was the one actually used (the first having been discarded) and discloses the amiliar figure of Sergeant Buzfuz denouncing the "systematic villany" of Mr. Pickwick.

We now come to the last two sales of the month of March, both being of the greatest importance and interest. These comprised a portion of the library of the late Mr. George Gray, of Glasgow, and the Van Antwerp collection, the latter one of the finest of its kind which has ever been sold by auction in this or any other country. These sales occupied Messrs. Sotheby four days, commencing on the 20th. Among Mr. Gray's books were two copies of the original and exceedingly rare edition of *Burns's Poems*, printed at Kilmarnock in 1786. One of them was in the original blue boards, but so imperfect that it realised but £82; the other was perfect, but had been rebound in morocco extra, and the price paid for it (£260) was consequently not great for a work of this class. Zachary Boyd's *The last Battell of the Soule in Death*, 1629, 2 vols., small 8vo, sold for £55 (morocco extra, some leaves repaired), and the same author's *Garden of Zion*, 1644, 2 vols., small 8vo, £70 (some leaves repaired). These prices are, however, of comparatively little interest in the face of the £171 paid for three small tracts by Dougal Graham, who seems to have been a Bellman at Glasgow some hundred and fifty years ago. The first tract, probably unique, was published at 4½d. in 1746, and gives in verse *A full particular and True Account of the Rebellion in the years 1745-6*. The second and third tracts, also in verse, were published at 6d. each in 1752 and 1774 respectively, and, like the first named, give an account of the same Rebellion which received its death blow at Culloden. This library may be described as essentially Scottish in character, and it may be mentioned, in order to show the remarkable advance in price which has taken place in recent years with respect to what may be called "National Memorials," that a letter of Robert Burns, which was sold by auction in 1833 for two guineas, now realised £141.

Mr. William C. Van Antwerp, of New York, had endeavoured to gather together, as the preface to the Catalogue records, the first editions of the masterpieces of English Literature from Caxton to Sir Walter Scott

(with a few of the later classic English writers), and it must be confessed that he succeeded to an extent seldom attained in a collection of the size. Many of the books were unique, while others were in unimpeachable condition, and many had, moreover, come from the library of the late Mr. Locker-Lampson, of Rowfant, who had collected them chiefly in the middle of the last century, when such books were not altogether so hopeless of attainment as they are now. On the whole the Van Antwerp collection compares most favourably with any other of a similar kind which has occurred for sale in recent years. The catalogue comprised but 243 lots, and yet the total amount realised was £16,350, thus disclosing an average far in excess of that obtained at the famous sales of the Earl of Ashburnham, where some 4,000 lots realised £62,700. Mr. Van Antwerp's collection had been sent from New York for sale here, and it is quite likely that the precedent will be followed more and more in the future, as the prices realised can only be described as extraordinary.

In order to do justice to this fine assortment of books we should have to print the catalogue from the first page to the last, for there are not a dozen entries in it which could be safely omitted. That is, of course, impossible, and reference should be made to AUCTION SALE PRICES for detailed information, which alone is of any real service in such a case as this. Suffice it to say that a number of "records" were hopelessly beaten, and that bids of hundreds of pounds soon came to be regarded with complete indifference. One of the three known uncut copies of *Burns's Poems*, Kilmarnock, 1786, realised £700 (a record price), notwithstanding the fact that the wrapper had been cleaned; *Cicero on Old Age and Friendship*, printed by Caxton in 1481, sold for £600 (nearly perfect); Hubbard's *Narrative of the Troubles with the Indians in New England*, 1677, 4to, £450 (original binding); Goldsmith's *The Traveller*, 1764, small 4to, the first issue of the first edition, and dated a year earlier than the generally received first edition, £216 (morocco extra); Gray's *Elegy Wrote in a Country Churchyard*, published at 6d. in 1751, £205 (morocco extra); John Heywood's *An Hundred Epigrammes*, 1550, small 8vo, perhaps the only copy known, £126 (morocco); Bunyan's *Holy War*, 1682, small 8vo, £100; De Foe's *Robinson Crusoe* and the *Farther Adventures*, 2 vols., 1719, £160.

One of the sensations of the sale was the price realised for the Locker-Lampson copy of Shakespeare's first folio of 1623. This was not in the very best condition, for some of the leaves had been repaired. Nevertheless it realised £3,600—an enormous sum which completely puts in the shade the £716 paid in 1864 by the late Baroness Burdett-Coutts for the better example belonging to George Daniel. A sound and genuine copy of the third folio of 1664 made £650, and some other very high prices were realised for *Shakespearana*; in fact five of these books alone sold for an aggregate of more than £5,000. That a copy of the first edition of Walton's *Compleat Angler*, 1653, should realise £1,290 (original sheep) would have been regarded as out of the

question a week before the sale. There is no warrant for any such price, the Earl of Ashburnham's collection of the first five editions (the first edition being in the original sheep, as in this instance), producing but £800 at his sale in May, 1898. Milton's *Comus*, 1637, small 4to, sold for £162; Swift's *Gulliver's Travels*, 2 vols., the first issue of 1726-27, the portrait having the name below and the paginations being separate, £132 (old calf, signature "Oliver Goldsmith, 1766," on the Lilliput title); Sir Philip Sidney's *Countesse of Pembroke's Arcadia*, 1590, small 4to, £315 (old boards, some leaves mended); the same author's *Defence of Poesie*, 1595, small 4to, £110 (old russia, soiled and mended); Wycherley's *Miscellany Poems*, 1704, folio, £94 (large paper and presentation copy); a genuine copy of the *Vitas Patrum*, printed by Wynkyn de Worde in 1495, folio, £140 (old russia); and a copy of Voragine's *Golden Legende*, also printed by Wynkyn de Worde, but in 1527, £100 (modern morocco). This last-named book had a curious inscription—"This Booke was bought by me, Humphrey Whitlocke, at the feste of Seynte Mychelle Arch Anggell, 1574, and cost me in redye monney Xsh sterlinge. God graunt hys grace to followe thear good in sampell."

In preparing this catalogue Messrs. Sotheby made a point of noticing the very slightest blemishes, so that intending purchasers who were not able to inspect the books might obtain some idea of their actual condition. With very few exceptions that condition was the best possible having regard to the age of the volumes and their character, for the majority of them had been popular in their day, and were not books which are usually bought and put aside as though of no further use except as ornaments. They afterwards became collectors' books, but only within the last century. At one time or another they must have been read and re-read, and it is probably as a result of a combination of favourable accidents that they were not thumbed out of existence long ago. Mr. Van Antwerp was exceptionally fortunate in being able to secure such a large number of representative volumes. His collection, made no doubt with infinite patience and at great expense, was never intended to constitute a library. It was a collection, considered in the light of an assortment, pure and simple, and as such was worthy not merely of the respect which the skill of its founder reflected, but of the high prices which his enterprise and judgement undoubtedly did a very great deal to secure.

THE sale of a Massey-Mainwaring collection is not unique in the history of art sales. In 1902 some £20,000 worth of porcelain was dispersed at Christie's, while two years later at Messrs. Robinson & Fisher's rooms a large collection of furniture, porcelain, and art objects were put up for sale. High reserves protected many of the lots in the latter sale, and in consequence many of the more important lots were unsold.

This season the whole collection is to be sold, and the scene of its dispersal is to be Christie's rooms. The first

portion, consisting of some 900 lots, appeared in the King Street rooms in the second week in March, and the £57,000 obtained bids fair for a remarkable total.

Extending over seven days, the opening day was devoted to the jewels, a few art objects, and some lace, only the jewels realising sums of any note. The second and third days' lots consisted of the silver, several items of which made high figures. An old Irish potato ring by James Graham, Dublin, 1769, 12 oz. 6 dwt., made 260s. an ounce; a Commonwealth porringer, one of the Charles II. period, and another of the time of James II., made 560s., 280s., and 245s. an ounce respectively; whilst 300s. an ounce was obtained for a Charles II. plain cupping bowl bearing the London hall mark for 1682.

Goodly prices were obtained on the fourth day for some of the many snuff-boxes, necessaires, and other objects catalogued. A Louis XV. oblong gold necessaire went for £231; a commode-shaped necessaire case of the same period made £241 10s., and an old English gold shell-shaped snuff-box, with a portrait of Queen Anne applied to the lid, reached £294. A notable lot, too, was an octagonal Empire snuff-box, at one time in the collection of Duke of Dos Agas, of Valencia, which went for £215.

The fifth day, as was anticipated, proved to be the most notable, the lots sold including many fine examples of Dresden, Sèvres, and English porcelain, and a large number of old French decorative objects. Of the items from the German factory a group representing the Harlequin family was bid up to £504; two figures of Augustus the Strong as a Freemason made £420 and £120 15s. respectively; a pair of figures of a courtier and a lady in peasant costume went for £609, and £409 10s. was given for a set of five blue Mayflower vases, painted with scenes after Lancret and mounted with ormolu in the Louis XVI. manner. The Sèvres examples included a pair of seaux, with white and gold handles and turquoise ground, which made £682 10s.; two pairs of jardinières, one pair by Morin, went for £210 and £315 respectively, and an ecuelle cover and stand, painted with cupids, realised £141 15s.

Of the French decorative objects the most notable lot was a delightful pair of seated bronze figures of a baby-boy and a baby-girl, by Pigalle, signed and dated 1748 and 1784, which realised £1,365. A panel for a fire-screen, of fine old Beauvais silk tapestry, signed Neilson, in an English eighteenth century frame work, made £735; a Louis XVI. fire-screen, stated to have at one time been in the possession of Marie Antoinette, went for £105, and an English satinwood cabinet and a Louis XVI. oak bonheur-du-jour writing table made £315 and £388 10s. respectively. A feature of this section were the candelabra, of which there were many fine examples. Three pairs, ormolu, of the Louis XVI. period, together totalled £1,312; whilst another pair, each formed as a bronze cup, made £325 10s.

Of the clocks sold the chief were a Louis XVI. clock by Godon, in vase-shaped case of "Porcelaine de-la-Reine," and mounted with ormolu mounts by Gouthière, which,

with a pair of candlesticks of the same, made £630, and a regulator clock of the same period, from the Palace of Prince Bathany at Buda Pesth, went for £546. This clock has ten dials, showing the years, months, days of the week, and phases of the moon, the movement by Antide Janvier, and surmounted by an ormolu vase in the style of Gouthière.

AN important collection of porcelain, furniture, and objects from various sources was dispersed at Christie's

**Furniture  
and China**

on the 22nd, the day's total amounting to just short of £15,000. The most interesting lot amongst the furniture items was a set of twelve Queen Anne chairs of walnut wood, the backs formed to the outline of a shell, carved with foliage, on cabriole legs, carved with foliage and lions' claw feet, which realised the high figure of £1,102 10s. A pair of Louis XVI. fauteuils, carved with acanthus foliage and covered with old Beauvais tapestry, stamped Deshayes, made £525, and a set of eleven Chippendale chairs and one armchair, with interlaced backs carved with foliage and rosettes, realised £262 10s.

The porcelain, however, was the chief feature of this sale, which included English, Continental, and Oriental examples. Of the first there must be noted a Chelsea ecuelle cover and stand, painted with flowers on a gold ground, which realised £336 10s.; another of similar form made £199 10s., and a pair of Plymouth shell stands of seven dishes each and four shell dishes *en suite* reached £102 18s.

The Continental factories were represented by fine specimens of both Sèvres and Dresden. Of the former there must be recorded a dessert service, painted with flowers on a white ground, £525, and an oval jardinière, painted by Aubert, 1754, £714. The Dresden china included amongst other notable pieces a pair of vases and covers painted with Watteau scenes and with mounts of the period of Louis XV., which made £1,260.

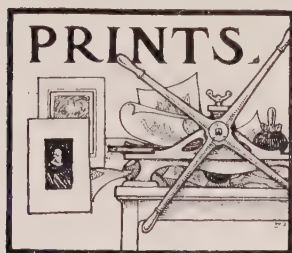
There still remains to be noted a superb pair of old Chinese famille-rose mandarin jars, richly enamelled with a Hō-Hō bird, cranes, and flowers, and with a pink band round the base, of Kien Lung period, which realised £2,205.

THE chief silver plate sold during March was that which appeared on the 21st, which included the collection of the late Sir Richard Farrant.

**Silver Plate** Of the high prices realised at per ounce the most notable is an Elizabethan chalice and paten, with the York hall mark for 1568, which reached 410s. an ounce. A James II. plain tumbler cup made 330s. an ounce, the same sum was made for a pair of William and Mary plain cups and covers, and a Queen Anne octagonal chocolate-pot was bid up to 305s. an ounce.

Important lots sold all at include a set of five Charles I. Apostle spoons, which produced £165, and a James I. cocoa-nut cup made £200.

WHEN a few years ago a valuation was made of the collection of engravings formed by Sir Wilfred Lawson, Bart., of Brayton, Cumberland, who died just a hundred years ago, £4,000 was named as the outside figure that it would realise. Last month when it appeared at Messrs. Sotheby's rooms, rather more than £19,000 was obtained,



to the astonishment of the whole collecting world. Many of the prints were by no means early states, and some were trimmed, but their condition was so excellent that prices seemed unaffected. Placed away in protecting volumes immediately after their purchase, they remained untouched for a century, and the care expended upon them was amply rewarded by the sums paid for them at the sale.

A notable feature of the sale was the large sums paid for the line engravings of those early masters—Nanteuil, Wille and Edelinck—too long neglected by the collector for the mezzotints and colourprints of the eighteenth century. Five years ago, at the Lloyd sale, a large number of proofs by J. G. Wille realised exceptionally good prices, but the Lawson examples, though often in by no means such fine state, made higher sums in almost every instance. A proof before letters of *J. B. Massé* made £26 as compared with four guineas given for a much finer impression in the Lloyd sale; two states of *Louis Phélypeaux* together went for £73; *Abel Poisson de Vandières* reached £51, or nearly double the sum given for the Lloyd copy; *Les Musiciens Ambulans* went for £48, about £30 more than was given for a similar copy in the 1902 sale; and *L'Instruction Paternelle*, a copy of which three years ago made £32, passed all records when it realised £52.

Of the line engravings by Nanteuil, a second state of *Pompone de Bellidore*, after Le Brun, went for £42; a first state of *Charles de la Porte, Duc de la Meilleraie*, before the date was followed by a crochet, made £30; £42 was given for a similar state of *Hardouin de Pérèfixe de Beaumont, Archevêque de Paris*, and one of *François Michel Le Tellier, Marquis de Louvois*, realised £56.

The mezzotints after Reynolds and the etchings by Rembrandt were, of course, the most important items in the collection from the point of view of value. Of the former there were considerably over one hundred, eleven of which totalled about £3,500. The chief was a fine impression of Valentine Green's plate of *Lady Jane*

*Halliday*, before the name of the personage, which realised £820. In the Normanton sale in 1901, a fine impression of this print failed to make more than 450 guineas. *Lady Louisa Manners* by the same engraver made £670, his plate of *Miss Sarah Campbell* sold for £410, and a proof of C. Phillips's plate of *Nelly O'Brien* went for £305. Other notable Reynolds mezzotints were *Mrs. Abington*, by J. Watson, £285; *Diana, Viscountess Crosbie*, by W. Dickinson, £210; *Lady Anne Dawson as Diana*, by J. McArdell, £129; *Emilia, Duchess of Leinster*, by W. Dickinson, £150; and *Mary, Duchess of Rutland*, by Valentine Green, £200.

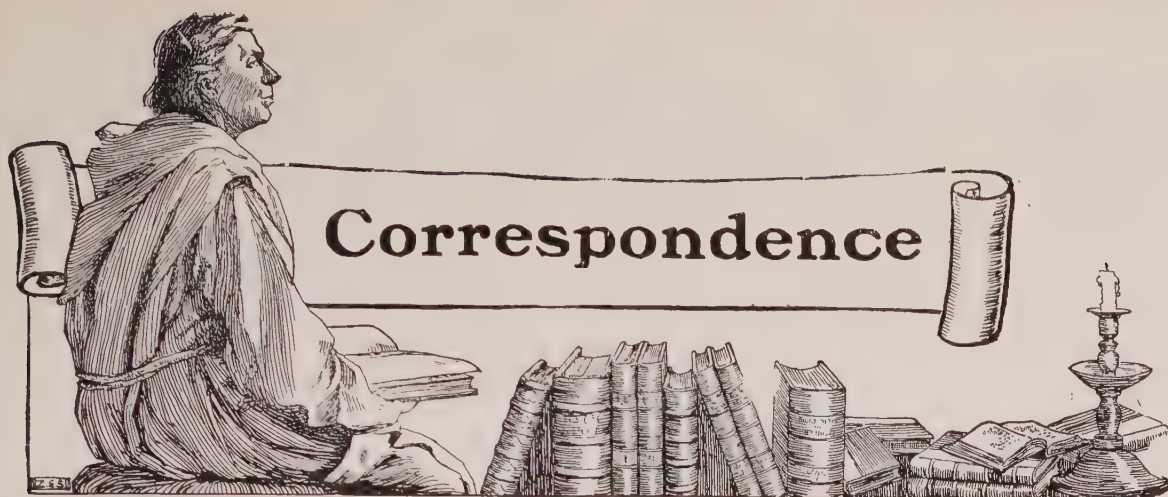
Of the etchings by Rembrandt, the finest was a superb impression of *The Three Trees*, full of burr, and believed to be one of the earliest ever offered for sale. During the past year or two several copies of this rare etching have appeared for sale in the auction room, realising generally between £300 and £400. The Lawson copy surpassed all these, the final offer for it being £620.

Two other important etchings by this master were *Our Lord Crucified between the Two Thieves (The Three Crosses)* in two states. The first, a first state before the name and date, and with the head of the old man who is being led away in little more than outline, made £220, whilst the other, a second state according to Wilson and a third according to Middleton, made £95. There was also an impression of the famous portrait of *John Cornelius Sylvius*, copies of which have realised as much as £450, but no higher bid could be obtained for it than £48.

An extremely interesting item, and one of great rarity in the sale room, was a first state of Ludwig von Siegen's portrait of the *Landgravine of Hesse*, the earliest mezzotint known. Unfortunately it was cut to the inner arched border, but, despite this imperfection, it realised £125. Its scarcity can be gauged from the fact that there are believed to be only four other copies known, all of which are in public collections.

Other notable items in this sale were *Elizabeth Stephenson*, afterwards *Countess of Mexborough*, by Dickinson, after Peters, £200; *Phæbe Hoppner as a Salad Girl*, by W. Ward, after Hoppner, printed in colours, £225; *Contemplation*, after Morland, by the same engraver, £160; *Children at Play (The Oddie Children)*, by T. Park, after Beechey, £122; *The Seamstress*, by T. Cheesman, after Romney, in colours, £156; *The Sleeping Nymph*, after Opie, by P. Simon, £205; *Mrs. Mills*, by J. R. Smith, after Engleheart, £240; and six of the set of thirteen *Cries of London*, after Wheatley, which produced the remarkable total of £442, the chief being *Fresh Gathered Peas*, by G. Vendramini, which went for £92.





## Announcement

READERS of *THE CONNOISSEUR* are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisal, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

## ANSWERS TO CORRESPONDENTS

**Books.**—"Life of Nelson, 1808."—9,031 (Tunbridge Wells).—Your book is worth about 15s.

**Sir Walter Scott's Works.**—9,148 (Rochester).—Your edition of Scott is of no special value.

**Engravings.**—"Le Baiser Envoyé," after J. B. Greuse, by C. Turner.—9,000 (Canterbury, and others).—The difference between the engraving reproduced in the text pages and that in Mr. Sabin's advertisement in the March issue of *THE CONNOISSEUR* is curious and interesting. The explanation is that the original plate was cut down in the early part of the nineteenth century, and then re-touched, the face and hair being altered to suit the fashion of the period. Our reproduction is from an impression in the altered state, while the advertisement depicts the original.

**"Surprise," after Westall, by Knight.**—The value of the original colour print is about £8 or £10.

**"Boadicea," etc., by Hamilton.**—9,188 (Ackworth).—From your description the three coloured engravings you possess appear to be of little importance and value.

**"The Seasons," by Carington Bowles.**—9,196 (Hatton).—If good impressions, the set of four should fetch about £5 or £6.

**Humorous Mezzotints.**—9,189 (Carnoustie).—The prints you describe are worth on an average 15s. to £1 apiece.

**"The Day of Judgment," after W. Blake, by L. Schiavonetti.**—9,202 (Chelsea).—Your etching is of small value.

**"A Family Group," after F. Wheatley, by L. Schiavonetti.**—9,208 (Chelsea).—This print is worth £3 or £4, and the mezzotint of *George, Prince of Wales*, after R. Cosway, by L. Sailliar, about £5 or £6. *The View from Virginia River*, by Sandby, commands only a few shillings.

**"Lady Elizabeth Lee," after Sir J. Reynolds, by E. Fisher.**—9,217 (Edinburgh).—If a genuine old impression printed in colours, your engraving would probably realize from £15 to £20. The subject has been frequently reproduced, however.

**"The Resurrection," 1683, etc.**—9,219 (Dublin).—

As far as we can tell from your list, there is nothing of importance amongst your prints.

**"Duncan Grey," after Wilkie, by Engleheart, etc.**—9,223 (Padiham).—Your prints are of little value.

**"Illustrious Sons of Ireland."**—9,246 (Herne Bay).—Your print is worth only a few shillings.

**Etchings by T. Payron.**—9,256 (Skipton).—The etchings of which you send sketches are of little importance. The impression of the Printsellers' Association stamp indicates that they have been registered with the Association, which was founded in 1847 for the protection of printsellers. No. 2 is probably a proof, and of slightly higher value than the other.

**"The Death of Alcestes," after A. Kauffman, by F. Bartolozzi.**—8,606 (Funchal).—The value of your print is not more than £1 or 30s.

**"Christmas Eve" and "La Coquille," by Macbeth.**—8,618 (Wood Green).—Your prints are worth about £3 apiece.

**Objets d'Art.**—**Brooch.**—9,211 (Sowerby Bridge).—Your brooch seems, from the photograph, to be quite modern, that is, made within the last thirty or forty years, and if so it is of no interest from a collector's point of view. You do not say what is the material of the frame, on which the value depends to a great extent. Assuming it to be metal-gilt, the brooch is worth from 15s. to £1.

**Old English Spectacles.**—8,936 (Hythe).—You should obtain about 5s. for your quaint pair of eighteenth century spectacles.

**Pewter Flask.**—9,009 (Malvern).—Your pewter spirit flask was evidently made specially for a firm in Dublin. It is about fifty years old, but its value is not more than 7s. 6d.

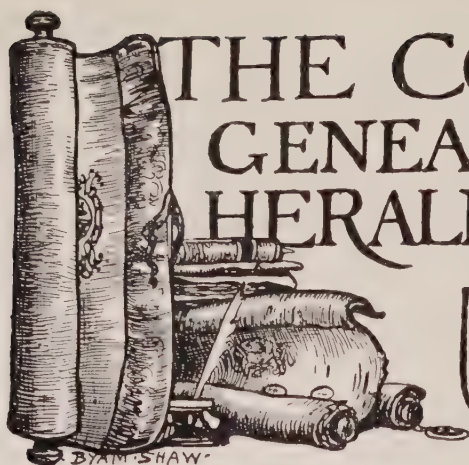
**Porcelain.**—**Oriental Vase.**—9,061 (Machany, N.B.).—Judging by the sketch you enclose, your vase appears to have been made within the last hundred years, for the European market. If so, its value is about £6.

**Salt-Glaze.**—9,203 (Preston).—There is no mark that particularly distinguishes salt-glaze ware. It was made in Staffordshire by several potters, and a few pieces are known which are inscribed and dated. From the photograph, your tureen appears to be a good specimen, probably of the middle of the eighteenth century. It is worth about £7 10s.

**Ironstone.**—9,210 (Lincoln's Inn).—Your dinner service of ironstone ware is no doubt by Miles Mason, of Lane Delph, who took out a patent for ironstone china in 1813. The value of ninety pieces is about £18 to £20. We regret your description of dessert service is too vague to enable us either to identify or to value same.

**Strasburg Vase.**—9,216 (Liverpool).—The mark and general character of your vase indicate the work of Hanung, a Strasburg potter of the second half of the eighteenth century. It is impossible, however, to express any opinion as to its genuineness from a photograph. You do not say whether the vase is pottery or porcelain, but, assuming it to be the latter, and a genuine old piece, its value should be about £15.

**Dresden Ornaments.**—9,275 (Appleby).—The three pieces depicted in your photograph are evidently Dresden. We cannot say, however, whether they are old or modern without seeing them, and, of course, the value depends entirely upon this. If old, that is made about the period 1750-60, the set of the Seasons alone would probably be worth £200. We should advise you, therefore, to send the articles for our expert's inspection.



# THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

## Special Notice

READERS of THE CONNOISSEUR who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

## Answers to Correspondents

### Heraldic Department

941 (York).—The arms on the seal—*Or, a chevron gules, a chief vair.* Crest, *Out of a ducal coronet gules, a column fluted or, issuant from the top a pearise proper, between two bulls' horns or*—are those borne by the St. Quintins of Scampston, Co. York. This very ancient family traces its descent from Sir Herbert St. Quintin, one of the companions-in-arms of William the Conqueror, who in the division of the spoil obtained numerous grants of lands in the counties of York and Nottingham. The baronetcy conferred upon William St. Quintin, of Harpham, in 1642 became extinct on the death in 1795 of Sir William St. Quintin, Fifth Baronet, without male issue, when the estates devolved upon his nephew, William Thomas Darby, who took the name and Arms of St. Quintin.

948 (London).—Sir Thomas Bodley married Anne, widow of Nicholas Ball, merchant, of Totnes, and daughter of Richard Cary, merchant, of Bristol, by Joan Halton, his second wife. *The Dictionary of National Biography* describes her as a "rich widow named Ann Ball, daughter of a Mr. Carew, of Bristol," but there is no doubt that her name was Cary. There were Carys of good position residing in Bristol at the time, and Henry Ball, one of the sons of Lady Bodley, in his will, proved in 1609, leaves a legacy to "his uncle, Richard Cary." Lady Bodley's first husband, Nicholas Ball, Mayor of Totnes, was buried there 30th March, 1586, and letters of

administration were granted to his widow 28th April following; within a few months her second marriage took place and is thus recorded in the registers at Totnes: "19th July, 1586, was married Mr. Tomas Bodley unto Mistres Ann Ball;" while Manningham in his diary states that "Bodley married a riche widdowe in Devonshire or Cornwall whose husband grewe to a greate quantity of wealth in a short space specially by trading for pilchers." As is well known, Sir Thomas had no children, but Lady Bodley by her first husband had three sons—William, Nicholas, and Henry—and three daughters—(1) Margaret, who married, 1596, Edward Hampden, of Hartwell, Bucks.; (2) Anne, who married, 1600, Mathew Potman, of Leeds, Kent; and (3) Elizabeth, who married, 1603, Sir Ralph Winwood. The sons all died before their mother and unmarried—Nicholas, in 1601, while serving with the Army in the Low Countries; William, in 1602, also in the Low Countries. The latter in his will, which is in the form of a letter "from Leaguer before Grave" addressed to "Maister Thomas Bodley, Esquire, London," in which he says, "as for my money which is in your handes I would entreate it maye contynue soe untill I come to fetch it, or if it be my fortune never to come for yt to distribute it according to your good discreacon either to helpinge of my sister Besse or brother Harrie as yt shall please you, ffor the rest they have noe great neede being already well provided for." Henry died in 1609, leaving by his will a legacy to his "uncle Richard Cary," besides bequests to his mother and to the poor of Oxford and Totnes. Lady Bodley died in June, 1611, and was buried at St. Bartholomew-the-Less, London, her burial being thus recorded in the register of that church:—"1611, 12 June, was buried Ladye Anne, wife to the Worshipfull Sir Thomas Bodley, Knt."

957 (Paris).—There are not many landed proprietors in this country whose ancestral homes and present places of residence coincide with the family names. Amongst the best known instances are those of the Saltmarshes, of Saltmarshe, Co. York; the Gatacres, of Gatacre, Co. Salop; and the Alderseys, of Aldersey, Co. Chester. Elnard de Salsomarsco, from whom descends the present representative of the Saltmarshe family, owned land at Saltmarshe in the time of King John; Stephen de Gatacre, the ancestor of the existing family, who died in 1229, was, it is said, the descendant of one who held Gatacre under a grant from Edward the Confessor; and the Alderseys have been seated at Aldersey since the days of William of Normandy.

964 (London).—The arms referred to—*Argent on a chevron, the upper part terminating in a cross pattée fitchée gules three bezants.* Crest, *A wolf's head couped proper collared or.* Motto, "*Le nom, les armes, la loyauté*"—are those borne by the family of Newland, descended from Roger Newland, of Newlands, Co. Southampton, who was executed for the part he had taken in an attempt to procure the escape of Charles I. from Carisbrooke Castle. His last words on the scaffold—"Le nom, les armes, la loyauté"—were adopted as the family motto.

968 (Reading).—William Laud, Archbishop of Canterbury, bore for arms—*Sable on a chevron or between three estoiles of six points of the second as many crosses pattée fitchée gules.*

# The Æolian Orchestrelle.



**The Instrument that brings into your Home the Music of the Orchestra.**

**M**ANY of the finest classical and operatic selections which have been written for the orchestra have to be so abridged for the piano as to be unsatisfactory even when played by the best musicians. The Æolian Orchestrelle is not subject to such limitations. From the nature of its construction it is possible to use the complete orchestral score, and the music being aided by the different stops, a variety of instrumental effects is introduced equalled only by the efforts of a skilled orchestra.

A recent development allows of a solo being played and accompanied by any or all of the instruments represented in the Æolian Orchestrelle.

You are invited to call and hear the Æolian Orchestrelle and to write for Catalogue 3.

---

## The ORCHESTRELLE Co.,

Æolian Hall, 135-6-7, New Bond Street, London, W.

# "THE CONNOISSEUR" COLOUR PLATES.

OWING to the frequent demand, by Subscribers, for loose copies of the Colour Plates appearing in each number, the Editor has prepared the following list of plates that are in stock. Copies can be obtained at 8d. each, or 6/- per dozen. A special reduction in price will be made for quantities of 100 and over.

Applications to be sent to the "Colour Plate Department," 95, Temple Chambers, London, E.C.

Alexander, Miss, by Jas. McNeill Whistler.

Almacks, by Nicholas, after Harper.

Almeria, J. R. Smith, after J. Opie.

Amelia, Princess, by Cheesman, after Sir W. Beechey.

Anglers' Repast, The, W. Ward, after G. Morland.

Angling, A Party, G. Keating, after G. Morland.

Auction Rooms (1790), from Print, after Rowlandson.

Azaleas, Lago di Como, by Ella du Cane.

Bacchante with Young Faun, by S. W. Reynolds, after Sir J. Reynolds.

Battle of Sant' Egidio, Paolo Uccello.

Benwell, Mrs., W. Ward, after Hoppner.

Berghem, Nicholas, and his Wife, Rembrandt.

Best, Mrs., by John Russell.

Billitted Soldiers' Departure, The, by Graham, after G. Morland.

Bingham, Hon. Anne, Bartolozzi, after Sir Joshua Reynolds.

Birmingham Mail near Aylesbury, by R. Havell, after H. Alken.

Boleyn, Anna (Costume Study), E. T. Parris

Brighton Mail Coach, H. Alken.

Buckingham, George, Duke of, with his brother Francis Villiers, Vandyke.

Bulkeley, Viscountess, by Bartolozzi, after Cosway.

Bull, John, Going to the Wars, Gillray.

Burghersh, Lord, by Bartolozzi, after Sir J. Reynolds.

Children and Beggar Boy, by C. Wilkin, after Beechey.

Christ Church Peckwater Quadrangle, by John Fulleylove.

Cleopatra, Death of, Guercino.

Constantia, after G. Morland.

Conte, Madame la Princesse de, by Drouais le Fils.

Costume Series by E. T. Parris :—

Anna Boleyn.

Anne of Denmark.

Berengaria, Queen of England.

Elizabeth, Queen of England.

Empress Eugenie, in her Bridal Dress.

Henrietta Maria, Queen of England.

Lady of the Court of Louis XV.

Queen Victoria in her Coronation Robes.

Cries of Paris.

Cromwell, Oliver, attributed to Van Dyck.

Cooper's Miniature of.

Crown, A, by Sir L. Alma-Tadema.

Cymon and Iphigenia, by W. W. Ryland, after Angelica Kauffman.

Day Masquerade in Ranelagh Gardens, George Cruikshank.

Delia in the Country, J. R. Smith, after Morland.

Delia in Town, J. R. Smith, after G. Morland.

Duff, Mrs., by R. Cosway.

Duncannon, Lady, Bartolozzi, after Downman.

Elf King, The, by Kate Greenaway.

Elliott, Grace Dalrymple, Pastel Portrait.

English Toilet, by P. W. Tomkins, after Ansell.

Farmer's Stable, The, G. Morland.

Farren, Miss, by John Downman.

Fête Champêtre, A. Watteau.

Fitzgerald, Lady, by Mme. Vigée le Brun.

Fitzwilliam, Lady Charlotte, J. McArdell, after Reynolds.

Flora, Palma Vecchio.

Florentine Lady, A, by P. Pollajuolo.

Fountain of Trevi, Rome, Alberto Pisa.

Four in Hand, by J. Gleadah, after Pollard.

Fox Hunting Subjects :—

Duke of Wellington and Hodge, by H. Alken.

First Over, The, by H. Alken.

First-rate Workman of Melton, A, by H. Alken.

Taking the Lead, by H. Alken.

Gamekeepers, G. Stubbs, Landscape, A. Green, engraved by H. Birche.

Girl of Camarvon-Shire, A. T. Ryder, after R. Westall.

"Gladiator," J. R. Mackrell, after J. F. Herring, sen.

Hamilton, Lady, as "Bacchante," Madame Vigée le Brun.

" " " " Romney.

" " " " Sir J. Reynolds.

" " " " "Cassandra," Romney.

" " " " "Circe," Romney.

" " (Emma Hart), Romney.

" " Romney.

" " as "Nature," J. R. Smith, after Romney

He Sleeps, P. W. Tomkins.

Head from Portrait of Man with a Hawk, Rembrandt.

Helene Fourment, Rubens.

Henkersteg (Nuremberg), by A. G. Bell.

Henrietta Maria, Queen of Charles I., Vandyke.

Henry VIII., Holbein.

Holyhead and Chester Mails, The, by R. Hawell, after Alken.

"Infanta Maria Teresa," Portrait known as, probably her half-sister, the Infanta Margarita Maria, Velasquez.

Innocence Taught by Love and Friendship, Bartolozzi, after G. B. Cipriani.

Japanese Print, A Hillside in the Snow, Hiroshige I.

Jerningham, Mrs.

Jewels and Cameos belonging to the King at Windsor Castle.

Jupiter and Calista, Thos. Burke, after A. Kauffman.

Kemble, Sarah (Mrs. Siddons, "The Tragic Muse"), J. Downman.

La Bella Simonetta, Botticelli.

La Bergere Ecoutee, Boucher.

La Madonna Del Gatto, by Baroccio.

Last Glow : Mont Blanc, by Hugh M. Pritchard.

Laundry Maid, Henry Morland.

Locomotion, by Shortshanks, after Seymour.

London from Tower Bridge, by W. L. Wyllie, A.R.A.

Madonna with the Infant Saviour, Van Dyck.

Mail Coach in a Flood, F. Rosenbourg, after J. Pollard.

Market of Love, by Bartolozzi.

Marlborough, Sarah, Duchess of, Sir G. Kneller.

Maternal Love, Cipriani, after Bartolozzi.

Marvell, Andrew.

Mildmay, Louisa, William Ward.

Montague, Lady, J. McArdell, after J. Reynolds.

Morning, P. W. Tomkins, after W. Hamilton.

Morning, or Thoughts on Amusement for the Evening, by W. Ward, after G. Morland.

Murray, Miss, by G. H. Phillips, after Sir T. Laurence.

Mutual Joy, or "The Ship in Harbour," by P. Dawe, after G. Morland.

Nelson, Horatio, by Henry Bone, R.A., after F. L. Abbott.

Nevill, Lady Dorothy, G. F. Watts, R.A.

Nevill, Reginald H., Castle Baby, The, by W. Pickett.

New Steam Carriage, A, by G. Morton.

Noon, P. W. Tomkins, after W. Hamilton.

Norton, Hon. Mrs., Sir G. Hayter (Chatsworth House Collection).

Offrande a L'Amour, by Patas and Villeneuve, after Calet.

Offrande a l'Hymen, by Patas and Lemercier, after Calet.

Oleanders, Lago D'Orta, by Ellen du Cane.

Olivarez, Count, Velasquez.

Orpheus and Eurydice, Thos. Burke, after A. Kauffman.

Oxford, Countess of, Vandyke.

Oxford and Opposition Coaches, by R. Havell.

Peasant of Saltersdalen. Nico Jungmann.

Philip IV. of Spain, Velasquez.

Portrait of a Lady, from an Eighteenth Century English Pastel Drawing on Vellum.

Portrait of a Young Girl, Greuze.

Randolph and Hilda Dancing in the Rotunda at Ranelagh Gardens, Cruikshank.

Randolph Crew's Marriage with Hilda at Lambeth Church, Cruikshank.

Regent's Park, View in.

Robinson, Mrs. Mary, J. Downman, A.R.A.

Roman Armour of Charles V., Bartolommeo Campi.

Rubens, A Daughter of, Rubens.

Rushout, Lady, and her Daughter, T. Burke, after A. Kauffman.

Smith, Mrs. Drummond, G. Romney.

Soldiers' Return, The, by Graham, after G. Morland.

Spencer, Lavinia C., by Sir Joshua Reynolds.

Stanhope, Hon. Mr. Leicester, by Bartolozzi, after Sir J. Reynolds.

Study from Life, by C. W. Hopper.

Tennant, Miss E., by Sir J. E. Millais, P.R.A.

Two Girls decorating a Bust of Diana, Charles White, after Lady Lincoln.

Vandyke, Portrait of Himself.

Venus, Toilet of, by R. Cosway.

Via Dei Servi, Florence, Col. R. C. Goff.

Western, Mrs. Sophia, J. R. Smith, after Hoppner.

Westmorland, Countess of, Hoppner.

Witch, A, by E. R. Hughes.

Woodcutter's Home, Gainsborough.

*Established for Mutual  
Life Assurance  
==1815.*

*The  
Scottish  
Widows'  
Fund.*

*As regards*

*Security, Profit, & Liberal Conditions,  
the Society's Policies are Documents  
of the Highest Value for Family  
Provisions & Business Purposes.*

# Scottish Widows' Fund

## Life Assurance Society

---

### I.—Profitable Character of its Business.

The Profit for the Seven Years ending 31st December 1901 amounted to £2,643,936, which enabled the Directors to declare the *Compound Bonus* of £1:14s. per cent per annum on the Sum Assured and previous Bonuses in force.

*Calculated in the usual way on the Original Sum Assured only, the Bonus Additions thus ranged, according to the duration of the Policy, from £1:14s. to £5:4:9d. per £100 for each year's premium paid during the period.*

### II.—Liberality of its Conditions.

LIBERAL SURRENDER VALUES or "PAID-UP POLICIES," free of future Premiums, allowed at any time; LOANS granted within a small margin of the Surrender Value; MOST POLICIES free from restrictions as to Travel, Residence, or Occupation.

**Bonuses accrue with each premium paid from the first.**

*The Society's system thus secures all the benefits of an Annual Division on the more secure basis of Septennial ascertainment.*

### III.—Absolute Security for its Obligations.

THE ACCUMULATED FUNDS amount to . . . £18,500,000  
*All invested in high-class securities, none of which involves any liability.*

THE ANNUAL REVENUE amounts to . . . 1,900,000

### IV.—Usefulness of the Society.

THE CLAIMS paid by the Society exceed . . . £32,500,000

HEAD OFFICE: 9 ST. ANDREW SQUARE, EDINBURGH.

LONDON: 28 CORNHILL, E.C., & 5 WATERLOO PLACE, S.W.

Dublin . . . 41 WESTMORELAND ST.  
 Glasgow . . . 114 W. GEORGE STREET.  
 Liverpool . . . 48 CASTLE STREET.  
 Manchester . . . 21 ALBERT SQUARE.

Birmingham 12 BENNETT'S HILL.  
 Leeds . . . 21 PARK ROW.  
 Belfast . . . 2 HIGH STREET.  
 Bristol . . . 28 BALDWIN STREET.  
 Newcastle-on-Tyne . . . 12 GREY STREET.

The Sunday Newspaper for every Member of the Household

# The Observer

ESTABLISHED 1791

ONE PENNY

ENLARGED  
to 12 pages—84 columns

ONE PENNY

The Staff of "The Observer" embraces the most noted writers of the day  
The Best and Most Complete Financial Article of any Sunday Paper

ALL SATURDAY'S NEWS  
COMPLETE SPORTING INTELLIGENCE  
MOTORING NOTES GOLF  
LADIES' FASHIONS FULL LAW REPORTS  
LATEST FOREIGN NEWS  
ART MUSIC THE DRAMA

Editorial & Publishing Offices: 125 Strand, London, W.C.

## VOLUMES OF "THE CONNOISSEUR."

The SIXTY-EIGHT NUMBERS of "The Connoisseur" which have been published can now be obtained in SEVENTEEN VOLUMES. They comprise a most up-to-date record of all Art Matters relating to Antiques and Curios, and no Collector or Antique Dealer should be without them.

The four qualities of Binding are as follows:—

|        |                                | Vols.     |             |
|--------|--------------------------------|-----------|-------------|
|        |                                | I. to IV. | V. to XVII. |
| No. 1. | Etruscan Red, Art Canvas - - - | 11/6      | 7/6         |
| No. 2. | " " Gold Panelled Lambskin     | 16/6      | 12/6        |
| No. 3. | " " Real Royal Niger Leather   | 25/-      | 21/-        |
| No. 4. | " " Full Morocco - - -         | 27/6      | 23/6        |

The Prices of the first Four Volumes are as shown owing to the first Sixteen Numbers being raised to 2/- each.

The Single Numbers, 1 to 68, can be obtained as follows:

1 to 16 - 2/- each      17 to 68 - 1/- each

• • • •

To be obtained through all Booksellers  
or Newsagents, or from the Publishers,

OTTO LIMITED, 2, CARMELITE HOUSE, E.C.

# A GREAT PAGEANT OF ENGLISH HISTORY

Under the patronage of T.R.H. the Prince and Princess of Wales & many distinguished personages

AT

## BURY ST. EDMUNDS

WILL BE HELD

*In the Grounds of the  
Beautiful Abbey Ruins*

**From July 8th to July 13th**

The Pageant will be produced under the direction of  
**MR. LOUIS N. PARKER,**

Master of the successful Pageants at Sherborne and Warwick

The number of Tickets (10,000 of which have been sold) is strictly limited



*Prospectuses & all information from the Secretary,  
the Pageant House, Bury St. Edmunds*

---

**Souvenir of the Pageant Number of *The Connoisseur* will be published early in June**

PRINTED FOR THE PROPRIETORS, OTTO LIMITED, 95, TEMPLE CHAMBERS, TEMPLE AVENUE, E.C.,  
BY BEMROSE & SONS, LIMITED, 4, SNOW HILL, LONDON, E.C.; AND DERRY;  
AND PUBLISHED BY OTTO LIMITED, AT CARMELITE HOUSE, CARMELITE STREET, LONDON, E.C.